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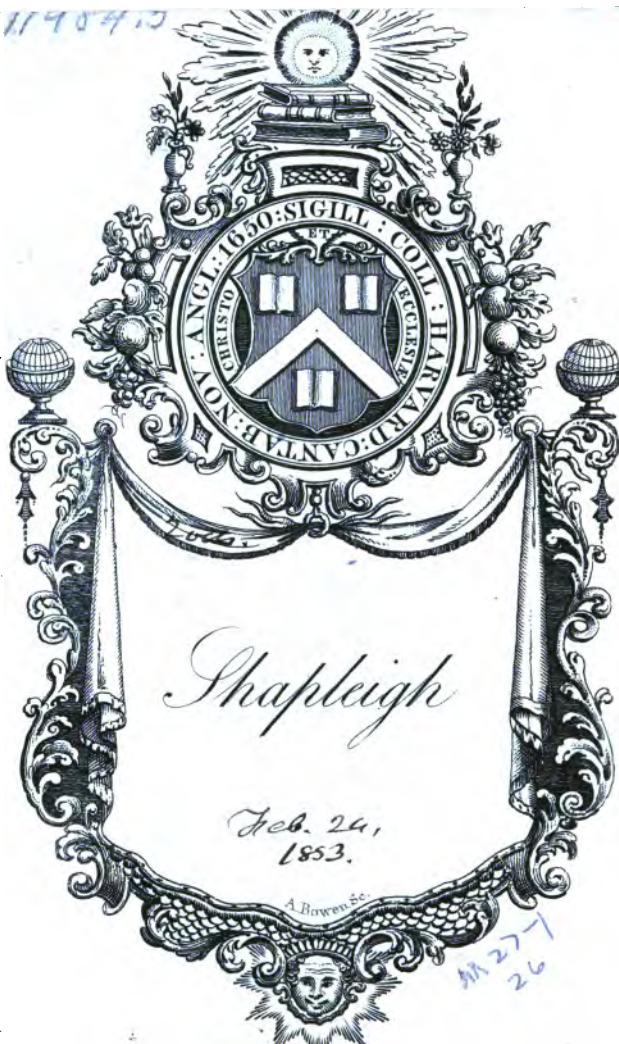
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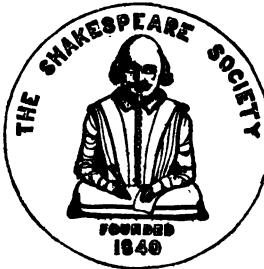
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THE COUNCIL meet on the second Tuesday in every month, to select and superintend the works printed by the Society ; and the General Members once a-year, on the 26th of April.

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- See also Report of Annual Meeting at the end of The Extracts from the Registers of the Stationers' Company.

(C)

EXTRACTS FROM THE REGISTERS  
OF  
THE STATIONERS' COMPANY

OF WORKS ENTERED FOR PUBLICATION

BETWEEN THE YEARS 1557 AND 1570.

WITH NOTES AND ILLUSTRATIONS

BY

J. PAYNE COLLIER, ESQ., F.S.A. AND F.R.S.L.



C LONDON:  
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## P R E F A C E.

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The Editor postpones, until a future occasion, a general Introduction to the series of volumes—for such it must necessarily be—the materials for which will mainly consist of extracts from the Registers of the Stationers' Company.<sup>1</sup> At present, he intends to say no more than is required, by way of explanation, of the portion of the work now presented to the Members of the Shakespeare Society.

It is fit, in the first place, that he should return his thanks to the Master, Wardens, and Court of Assistants, for the facilities so liberally afforded to him; to the Messrs. Greenhill, for most ready and patient assistance during many visits to Stationers' Hall; and to Mr. Joshua W. Butterworth, F.S.A.,

<sup>1</sup> The present selection excludes only early dissertations upon medical and other sciences, old divinity, and such chronicles, and other works, as are well known in the various extant editions. All that relates to popular poetry and prose, plays, tracts, voyages, travels, and lighter literature, has been carefully preserved. In some instances, the entries appear to have been made by the stationer in anticipation of the printing of a work, and in others just anterior to its publication; but this is a point the Editor reserves for future discussion.

for the permission he was kind enough to obtain, that the Editor might make unrestricted use of such invaluable documents.

They are invaluable, because they contain the most curious and authentic record of the state and progress of letters during several reigns, commencing just anterior to the accession of Queen Elizabeth. There may be people who are disposed to underrate the importance of such information: some of the productions have indeed come down to us, but they are comparatively few; and, in regard to popular and ephemeral literature, nothing can well be more imperfect than our knowledge derived from such pieces as have been preserved. It will be obvious, from our earlier pages, that hundreds of ballads and broadsides, to say nothing of tracts and chap-books, have been lost, all of them interesting, with a view to the state of opinions, feelings, manners, and customs, among the great body of the nation. Perhaps not one in fifty of these has been mentioned by any historian of our early typography; and even an industrious and learned man like Herbert (whom Dibdin implicitly follows, without the slightest examination of his own in this respect) constantly dismisses his account of an early printer by the general and most disappointing intelligence, that, besides the works of greater bulk and consequence enumerated, he published "many ballads and broadsides," the titles and subjects of which are not even hinted at. The titles of all such as appeared in the interval, and were entered at Stationers' Hall between 1557 and

1570, will be found accurately transcribed in what follows. We have added an elaborate Index to them, as well as to some of the productions noticed in our illustrations.

Those illustrations, for greater convenience, are appended between brackets to the entries seeming to require them: it would have been easy to have made them more numerous and more enlarged, but the purpose of the Editor was to give no more than was required, and to communicate what he had to say in as succinct a form as would be intelligible. Some readers may complain of deficiency in this respect; and, on the other hand, it is very possible that others may be possessed of information, not within the reach of the Editor, and which he would have been very glad to supply. All he can say is, that he has spent at least thirty years in bibliographical pursuits, and, if he want knowledge upon any particular point of the kind, (a deficiency he has often had reason to regret) it has not arisen from unwillingness to acquire it.

Among the illustrations, following the entries, will be observed not a few ballads, which have never been re-published in modern times, which, no doubt, once existed in print, but which have been lost, and are now only known from transcripts. Most of these have been derived from the Editor's own sources, particularly from a volume belonging to him in a handwriting of the time of James I.; but others have been obtained from manuscripts, of various dates, preserved in the British Museum. They will be found to add

materially to the attractiveness of the volume, and by their poetry, humour, and spirit, to relieve the dryness of the details into which elsewhere it has been necessary to enter. They are all, more or less, characteristic of the times when they originally appeared; and, until the Editor met with the titles of some of them in the Registers of the Stationers' Company, it was impossible to assign them with confidence to any particular period: by this means, the dates of most are approximately ascertained, and they form important links in the imperfect series of our national productions of this class.

The Editor has by no means extracted all that the manuscript in his hands would furnish; but he was not at all sure how much matter of the sort would be acceptable to the reader. Not one of these ballads has been included in any assemblage, from the days of Deloney and Johnson, (who first collected in small volumes their own productions, or those of others, written for street-vociferators) to our own; so that this part of the work will at least have the merit of novelty and originality.<sup>1</sup>

<sup>1</sup> Unless, indeed, we are to consider our most ancient poetical miscellanies, such as Tottell's, of 1557, "The Paradise of Dainty Devices," of 1576, "The Handful of Pleasant Delights," of 1584, &c., as republications of scattered broadsides. Of this fact some evidence, though by no means conclusive, is afforded in the following pages, which record the separate appearance (perhaps even then re-impressions) of poems in the three miscellanies we have named, as well as in several others. This of itself is quite a new fact, established by the Registers of which we have been permitted to make use. We never knew, until now, that the poem of "The aged Lover renounceth Love," of which Shakespeare makes the Gravedigger in "Hamlet" sing appropriate portions, was especially recom-

The titles of hundreds of such pieces will be noticed in the ensuing pages; and those who go through the series with an eye to history, to the progress of events, and to the changes of opinion, will be convinced that, had such productions remained to us, and had we possessed no other sources of knowledge, it would not have been difficult to have compiled, from them only, a more accurate and faithful narrative, in many respects, than has been furnished by the most painstaking and conscientious of our chronologers. It will be seen that scarcely a public incident occurred during the first twelve years of the reign of Elizabeth that was not in this way reflected upon the mirror of the popular mind: that mirror, from the rudeness of the material, might now and then distort details, but it preserved general outlines, and even the distortions are often of value in ascertaining the immediate impression produced upon the great body of the subjects of the kingdom by the proceedings of the government.

Nothing can prove more decisively the vast abundance of such once-existing materials than the volume now in the hands of the Members of the Shakespeare Society. Comparatively few of these, as already observed, have survived, but even of those that have come down to us less use can be made than is on all accounts desirable; and the three folios of Roxburghe

mended to our great dramatist by the circumstance that it was a popular ditty, printed and reprinted in the shape of a broadside, and no doubt sung in his day in the open streets to a well-known tune.

Ballads have now been some years in the British Museum, without the slightest attempt at classification as to subjects, or arrangement as to dates. For this purpose, the Stationers' Registers will afford useful and authentic information; and there is not the slightest doubt that many of the ballads were originally published long before they came from the press in any extant editions.

EXTRACTS FROM THE REGISTERS  
OF  
THE STATIONERS' COMPANY.

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THE ENTRYNGE OF ALL SUCHE COPYES AS BE LYCENSED TO BE  
PRYNTED BY THE M<sup>R</sup> AND WARDYNS OF THE MYSTERY OF  
STACIONERS, AS FOLOWETHE, THAT YS TO SAYE :—

To Willm pekerynge a ballett called a Ryse and wake iiijd. 1557-8.

[Probably this is the same ballad as that subsequently licensed under the title of "Awake and arise." On p. 103 will be found entered by Pickering, in September, 1564, a ballad called, "Awake, awake, O thou man mortal!" which was most likely different from the above. We shall have occasion hereafter to advert again to a ballad entitled "Awake and arise," which is extant.]

To Mr. John Wally these bokes, called Welthe and helthe ;  
the treatise of the Frere and the boye ; stans puer ad mensam ;  
a nother, youghte, charyte and humylyte ; an a. b. c. for chel-  
dren, in englisshe, w<sup>t</sup> syllables ; also a boke called an hundredth  
mery tayles..... ij<sup>s</sup>.

[The first item in this entry is important, if only because it confirms Coxeter in his assertion of the existence of an old interlude called "Wealth and Health, full of sport and pastime," which, he adds, was

1557-8. printed in 8vo. in black letter, and without date: he even gives the names of the characters, and they are exactly such as belong to dramas of the time; so that there is no doubt he once saw it. (Biogr. Dram., ii., 328.) The "treatise of the Friar and the Boy" was, of course, a reprint by Walley of Wynkyn de Wordes' edition—"Here begynneth a mery Geste of the Frere and the Boye,"—inserted by Ritson in his "Pieces of Ancient Popular Poetry," 1791, p. 35. In the introduction to it he makes no mention of any entry to, or impression by, Walley; but he cites one without date by a later printer, Edward Alld, entitled, not a "treatise," but, like Wynkyn de Worde's, a "jest"—"Here beginneth a mery Jest of the Frier and the Boy"—of which there is a copy in the Bodleian Library (Brit. Bibl., i. 63). For a notice of a curious MS. copy, see Sir F. Madden's "Syr Gawayne," introd., lxi. On p. lxiv. the learned editor speaks of a piece called "Jack and his Step-dame" as the same poem: this must be the production noticed by Ritson, "The Chylde and his Stepdame," which he maintains is "a most vulgar and corrupted copy" of "the Friar and the Boy." *Stans puer ad mensam* was either a reprint of Sulpitius Verulanus's work, "*De moribus puerorum ad mensam servandis*," which had come from the presses of Caxton and Wynkyn de Worde in Lydgate's translation (Dibdin's Ames, i., 306, ii., 221), or, it was Hugh Rodes's "Boke of nurture for men servantes and chyldren, with *Stans puer ad mensam*," which had been printed not very long before, but without date, by Thomas Petit. "Youth, Charity, and Humility" can be no other than "The Interlude of Youth," in which, among other characters, Youth, Charity, and Humility figure, and of which copies from the presses of Walley and William Copland are known (Hist. Engl. Dram. Poetry and the Stage, ii., 312). There was a third edition of the same performance by a third printer, of which only a fragment remains, (see Rev. S. R. Maitland's "List of Early Printed Books at Lambeth," 1843, p. 309.) The "a. b. c. for children, in English, with syllables," was, from its title, a mere spelling-book, and has been lost. The "Hundred Merry Tales" must have been an, elsewhere unrecorded, edition of Rastell's "A C. mery Talys," of which only a defective copy has reached our time, reprinted in 1815, with two other works of a similar character, under the title of "Shakespeare's Jest Book," on the strength of the mention of it in "Much Ado About Nothing," act. ii., sc. 1. It is a collection of remarkably pleasant stories, and it was one

of the books in Captain Cox's library, according to Langham in his 1557-8.  
Letter from Kenilworth, printed without date, but about 1575.]

To John Kynge these bokes folowynge, called a nose gaye ;  
the scole howse of women ; and also a sacke full of newes xij<sup>d</sup>.

[No work with the title of "The Nosegay" is extant, that we are aware of, unless it be the earliest poem in Clement Robinson's "Handful of Pleasant Delights," 1584, which seems to have been, in part at least, a collection of previously printed broadsides. "The School-house of Women" was originally printed by Thomas Petit in 1541 : Kyng's reprint, here entered and printed with the date of 1560, has the following colophon, which we quote, because it is nowhere given.—"Imprinted at London, in Paules Churche yearde at the sygne of the Sonne by John Kyng." Mr. Utterson republished this humorous tract in his "Select Pieces of Early Popular Poetry," 1817, ii., 51, from an impression by John Alldie in 1572. Hitherto it has been always treated as an anonymous work ; but if bibliographers had looked at Edward Gosynhill's "Prayse of all Women, called Mulierum Pean," (also reprinted by Kyng, without date, from H. Mydylton's undated edition) they would have seen at once that he wrote it. Gosynhill feigns a vision of ladies, while he is asleep—

"Awake, they sayde ; slepe nat so fast :  
Consyder our grefe, and how we be blamed ;  
And all by a boke that lately is past,  
Whyche, by report, *by the[e] was fyrist framed,*  
*The Scole of Women*, none auctour named :  
In prunte it is passed, lewdely compyled,  
All woman wherby be sore revyled."

This quotation puts an end to all doubt on the point. "A Sackfull of News" may have been a play, the performance of which was prevented on the 5th of September, 1557, (Hist. Engl. Dram. Poetry and the Stage, i., 162) and which is spoken of in Edward Hake's remarkable work, "Newes out of Powles Churchyarde," 1579 ; or it may have been a jest-book, of which we believe the only extant edition is dated as late as 1673, and bears the following title—"The Sack-full of Newes. London, Printed by Andrew Clark, and are to be sold by Thomas Passenger, at the Three Bibles upon London Bridge. 1673." 8vo., B. L. It is evi-

1557-8. dently more than a century older, and Captain Cox in 1575 had a copy of it, according to Langham.]

To Mr. John Wallye and Mrs. Toye these ballettes folowynge, that is to saye:—

Women beste whan they be at reste.

[We shall hereafter find that this ballad, or one with the same title, was licensed to another printer, who might, with Walley and the widow Toy, have an interest in it. See p. 23.]

I will have a wydow yf ever I marye.

The daye of the Lorde ys at hande.

A ballett of thomalin.

[Meaning, probably, “Tom a’ Lin,” quoted in a drama by W. Wager, called “The longer thou livest the more Fool thou art,” to which, as well as to the ballad, it will be necessary again to advert.]

Be twene a Ryche farmer and his doughter.

A ballett of the talke betwene ij. maydes.

The murnynge of Edward Duke of Buckyngham.

[Sackville’s (Earl of Dorset) poem, in the second part of “The Mirror of Magistrates,” was “The complaynt of Henry Duke of Buckingham.” Edward Stafford, Duke of Buckingham, was beheaded in 1521. In MSS. Addit., No. 15,225, in the British Museum, is a historical ballad on the same incidents as Sackville’s poem, and relating mainly to the betrayal of Henry Duke of Buckingham by his servant Bannister. It opens with the following stanzas.

“The noble peere, while he lived heere,  
The worthie Duke of Buckingham,  
Whoe florishit in king Edwardre’s raigne,  
The fourth king of that name;

Which did in service keepe a man  
Of meane and low degree,  
Which of a child he had brought up,  
From base to dignitie.”

The reader, after this specimen, will hardly regret the omission of the rest.]

A mayde that wolde mary w<sup>t</sup> a servyng man.

1557-8.

[This capital ballad by Thomas Emley, whose name is at the end of it, has been reprinted, in "Old Ballads from Early Printed Copies," 1840, p. 21, from the broadside which was "Imprinted at London in foster lane by Jhon Waley," to whom (and Mrs. Toy) it is above licensed. Emley is not ascertained to have written any thing else, which is much to be regretted.]

### Whan Ragynge love.

[Most likely the poem in Lord Surrey's and Sir Thomas Wyatt's "Songes and Sonnettes," printed by R. Tottell in 1557, and usually known as Tottell's Miscellany, beginning—

"When raging love, with extreme paine,  
Most cruelly distraints my hart:" &c.

It was, no doubt, often reprinted, and the tune became popular: in Clement Robinson's "Handful of Pleasant Delights," 1584, is a piece "to the tune of Raging Love." The ballad in the entry may, however, have been a different production; and we have before us a MS. of the time of James I., (we shall often have occasion to quote it) which contains various pieces of the kind, some of them much older than the date when they were transcribed: one of them is a ballad beginning—

"When raging love with fierce assaute."

This may possibly have been the production entered by Walley and Mrs. Toy, and, as it has considerable merit, and is not found elsewhere, we do not hesitate to subjoin it.

### BEAUTIES FORTE.

"When raging Love, with fierce assaute,  
Strikes at fayre Beauties gate,  
What army hath she to resist,  
And keepe her court and state?

She calleth first on Chastitie  
To lend her helpe in tyme,  
And Prudens no lesse summons she,  
To meeete her foe so bryme.

And femall Corage she alwaye  
Doth bring unto the wall,

1557-8.

To blow the trumpe in her dismaye,  
 Fearing her forte may fall.

On force of wordes she much relies,  
 Her foe without to keepe,  
 And parlyeth with her two bright eies,  
 When they her dyke wolde leape.

Yet natholes the more she strives,  
 The lesse she keepes him out,  
 For she hath traitors in her campe  
 That keepe her still in doubt.

The first and worst of these, the Fleshe,  
 Then woman's Vanitie,  
 That still is caught within the meshe  
 Of gylefull Flatterie.

These traitors ope the gate at length,  
 And in, with sworde in hand,  
 Cometh raging Love, and all her strength  
 Noe longer can withstand.

Prudence and Chastitie both two  
 Submitt unto the foe,  
 And female Corage nought can do,  
 But downe her walles must goe.

She needs must yeld her castle stronge,  
 And Love triumphes once more :  
 Tis onely what the boye hath donne  
 A thowsand tymes before.

None maie resist his mighty powre,  
 And though a boy, and blinde,  
 He knowes to choose a happie howre,  
 When maydens must be kinde."

The allegory is extremely well sustained, and the ballad must have been written by no inferior hand. It would be vain now to attempt to ascertain the authorship.]

Who lyve so mery and make such sporte, as thay that be of the 1557-8.  
pooreste sorte.

[The clerk who made the entries in the Stationers' Register never condescended to know prose from verse: he only wrote "right on." This ballad, with the title slightly altered, will occur again.]

### An Epytaphe upon the death of Kynge Edward the Sixte.

[Thomas Churchyard, a poet who continued to write from the reign of Edward VI. to that of James I., published "An Epitaph on Edward VI.;" and this may be the production above entered; but it was more probably "An Epitaph upon the death of Kyng Edward," of which an anonymous broadside is extant—"Imprinted at London in Holburne nere the Con-dite at the signe of the Sarsins head, by John Charlewood and John Tysdale." Possibly, Walley and Mrs. Toy parted with their property in it.]

A ballett of good wyves.

A ballett of the lover and the byrde.

[“The Contraverse bytwene a Lover and a Jaye,” by Thomas Feylde, was originally printed by Wynkyn de Worde, without date, 4to. It seems most likely that this “ballad of the Lover and the Bird” was a broad-side formed out of the 4to. tract. Dibdin, who mistakenly asserts that Thomas Feylde had escaped Ritson, (see Bibl. Poet., 55) was not aware that Wynkyn de Worde printed *two* editions of the “Lover and the Jay,” which of course is not to be confounded with “The Churl and the Bird,” also from Wynkyn de Worde’s press, and one of Captain Cox’s books.]

Tomorrow shalbe my fathers wake.

Of the Rycheman and poore lazarus.

A ballytt made by nycholas baltroppe.

[It is in the library of the Society of Antiquaries, with the following title; “A newe balade made by Nicholas Balthorp, which suffered in Calys the xv daie of Marche, M.D.L.” it was “Imprinted at London, in Foster lane, by Jhon Waley,” and is certainly one of the oldest dated broadsides in verse remaining to us. To show how the most careful editors may blunder, we may mention that Ritson, after giving the title, as

1557-8. above, adds—"He seems to be the same with Nycholas Baltroppe, who wrote 'A ballyt of mode,' licensed to John Wallye and mistress Toye, in 1557." We cannot suppose that Ritson saw the entry himself, and misread the words, "A ballytt made," "*A ballyt of mode;*" but it is strange that a man of Ritson's knowledge and acuteness should have thought that the word "mode" was, at that date, ever employed in such a sense.—See Bibl. Poet., 124.]

### A ballett of Wakefylde and a grene.

[Of course, the old ballad beginning—

"In Wakefield there lives a jolly pinder,  
In Wakefield, all on a green," &c.

printed in Ritson's "Robin Hood," ii., 16. It was so popular, that it is twice alluded to by Shakespeare—in his "Henry IV., Part II.," act v., sc. 3, and in his "Merry Wives of Windsor," act i., sc. 1. It is also quoted in Munday's and Chettle's "Downfall" and "Death of Robert Earl of Huntingdon," 1601. See the reprint of these two excellent dramas in a supplementary volume to "Dodsley's Old Plays," 8vo., 1828.]

### A ballett of a mylner.

[There are several old ballads respecting millers, which may be meant by the preceding entry. In 1564, W. Pickering had a license for "A Miller I am;" and Richard Jones printed the "Miller of Abingdon," without date, but certainly later. Wood (Ath. Oxon., i., 170, edit. Bliss) assigns this humorous production to Dr. Andrew Borde, on the authority of Thomas Newton, of Chester, who wrote Borde's name on a copy of it. In Thomas Deloney's "Strange Histories," 1607, an old tune of "A Miller would a wooing ride" is mentioned, and this may have been the "Ballad of a Miller," in the entry.]

A ballett, god send me a wyfe that will do as I saye.

A ballett, I will no more go to the plouge; with a nother new  
ballett annexed to the same.

[In the course of the ensuing pages will be found notices of several ballads in which Clowns and Carters resolve to forsake the country and come to London: one of these we have inserted at length.]

A ballett of admonyssion to leve swerynge.

1557-8.

[Entries of ballads against swearing were numerous, see p. 34, &c, and it is impossible to determine which of them may be meant here.]

A ballett, for my solas.

A ballett, in wynter's juste retorne.

[This must have been the Earl of Surrey's poem, entitled "Complaint of a dying lover, refused upon his ladies unjust mistaking of his writing," which begins—

"In winters just retourne, when Boreas gan his raigne."

It is contained in Tottell's edition of the "Songes and Sonnettes," of Surrey and Wyatt, 1557, fol. 8.]

A ballett, yf ever I mary I will mary a mayde.

[This ballad, perhaps with some modernizations, is thus extant in a MS. of the reign of James I., in the possession of the Editor.

#### MAIDES AND WIDOWES.

"If ever I marry, I'le marry a maide:  
To marry a widow I am sore afayde;  
For maydes they are simple, and never will grutch,  
But widowes full oft, as they saie, know to[o] much.

A maide is so sweete and so gentle of kinde,  
That a maide is the wylfe I will choose to my minde:  
A widow is froward, and never will yeeld;  
Or if such there be, you will meeete them but seeld.

A maide nere complaineth, do what so you will;  
But what you meane well a widow takes ill:  
A widow will make you a drudge and a slave,  
And cost nere so much, she will ever go brave.

A maide is so modest, she seemeth a rose,  
When it first beginneth the bud to unclose;  
But a widow full blowen full often deceives,  
And the next winde that bloweth shakes downe all her leaves.

- 1557-8. That widowes be lovelie, I never gainsaye,  
 But to[o] well all their bewtie they know to display ;  
 But a maide hath so great hidden bewty in store,  
 She can spare to a widow, yet never be pore.

Then, if ever I marry, give me a freshe maide,  
 If to marry with anie I be not afrayde ;  
 But to marry with anie it asketh much care,  
 And some batchelors hold they are best as they are."]

A ballett, then and in these dayes, then, I say then, knaves  
 that be now wil be come honeste men.

A ballett, it was a man in age truly.

A ballett, the Roseys frome my garden gonne.  
 ij balllettes, yf Care may cause men crye.

[See Tottell's "Songes and Sonnettes," 1557, fol. 15, where is a poem  
 by the Earl of Surrey, beginning—

"If care do cause men cry, why do not I complaine ?"]

The sorowes that doth increase.

A ballett of a man that wold be unmaryed agayne.

A ballett of the a. b. c. of a preste called Heugh  
 Stourmy.

The aged mans a. b. c.

For all these, as ys before wreten, accordyng to the ordinaunces  
 Rec. the some of x\*. ..... x\*.

[i.e., according to the ordinances, or bye laws, of the Stationers' Company, by which four pence had been fixed as the price of the license of a broadside. We shall hear of several of the above productions again, with some variations of title. Of Hugh Stourmy, the priest, and his a. b. c., we recollect no other mention. The form of the succession of the letters of the alphabet, as in this and in "The aged man's a. b. c.," was common about this date, and was applied to various persons and ranks. Robert Wyer has hitherto been considered only a printer; but, like some others of his trade, he was in fact an author and a rhimer, as must be evident to all who look at the end of a publication of this kind, from his press,

called "The Maydens Crosse Rewe," with "Finis quod Robert Wyer" 1557-8. after the last stanza, thus:—

"The cocke crowed, and I dyd awake,  
Greatly musyng upon my vysyon,  
And unto me I brefly began to take  
Penne and ynke for to wryte, that season,  
All that I had harde without abusyon;  
Prayenge you all that it doth here or se  
To pardon me of your benygnyte.

"Finis qd. Robert wyer."

No man, who was merely the printer of a tract, ever put his name to it in such a manner; and as this fact presents Wyer in a new light, and as only one copy of "The Maydens Crosse Rewe" is at present known, (see the Bridgewater Catalogue, compiled by the Editor, and privately printed in 1837 for the Earl of Ellesmere) we may be pardoned for transcribing another stanza from it, where the author describes the manner in which he fell into his trance—

"All this consyderyd, to my bedde I went,  
Fallynge a slepe than full ryght shortly,  
And in this slumbre methought incontynent  
By an olive tre I was full sodaynely;  
Where sat a Mayde, complaynyng rufuly,  
Beatynge her handes, and under bowes dyd shrowde,  
In the maner folowyng bewaylyng all alowde."]

To Thomas marshe, to prynce a prognostication of Askam  
his doyng ..... iiijd.

[Nothing could be more common than these "prognostications," as they were invariably termed, some by foreign and others by English authors. "Askam" was Anthony Ascham, (brother of the much more celebrated Roger Ascham) who had published "A lytel Treatyse of Astronomy" in 1552, and a "little Herbal" two years before. Such productions as that above entered were severely handled in a tract by an author of considerable distinction, William Paynter, the translator of "The Palace of Pleasure," of which we shall have occasion to speak hereafter. His tract has for title, "Antiprognosticon, that is to saye, an Invective agaynst the vayne and unprofitable predictions of the Astrologians," &c. It

1557-8. bears date in 1560, "Imprinted at London by Henry Sutton;" and the translation (for such it is) is preceded by some verses by William Paynter. He is probably the same "Guil. P. G." (i.e., William Paynter, Gentleman) who, as late as 1579, produced a broadside, containing thirteen nine-line stanzas, called "A moorning Diti upon the Deceas, &c., of Henry Earl of Arundell." This piece has been preserved, but has never till now, that we are aware of, been noticed.]

To Henry Sutton, to prynce an interlude upon the history of Jacob and Esawe, out of the xxvii chapeter of the fyrste boke of Moyses, Called genyses: and for his lycense he geveth to the howse ..... iiijd.

[No edition of this interlude is known anterior to that of 1568, when it bore the following title: "A new mery and wittie Comedie or Enterlude, newlie imprinted, treating upon the Historie of Jacob and Esau, taken out of the 27th chap. of the first Boke of Moses, entituled Genesis." It was then printed by Henry Bynneman, as the colophon proves—"Imprinted at London by Henrie Bynneman, dwelling in Knight-rider streete at the signe of the Mermayde, Anno Domini, 1568." From the words "newly imprinted," on the title-page, we are not at all warranted in concluding that it had not appeared in print before; and perhaps the edition by Henry Sutton, above recorded, has been lost.]

To John Daye, to prynce this boke, called the hundred poyntes of good husserye; and for his lycense he geveth to the howse ..... iiijd.

[This must have been a sort of counterpart of Tusser's "Hundred good points of Husbandry," (printed by Tottell in 1557, just before the commencement of the entries at Stationers' Hall) and by the same author: "husserye" we are no doubt to read *huswifrye*; and at a subsequent date, (1570, if not earlier) both were united, under the title of "A hundred good points of Husbandry, lately married into a hundred good points of huswifry," when Richard Tottell, perhaps, had purchased Day's interest in the "hundred good points of huswifry." The popularity of the work was excessive, and it went through many editions. John Alde will hereafter be found entering a parody upon it called "A Hundred Points of evil Housewifry."] ]

To Henry Sutton, to prynce this booke, called the Couurte 1557-8.  
of Venus, and for his lycense he geveth to the howse... iiiij<sup>d</sup>.

[Only a fragment (and that, evidently, not the first edition) of the collection of poems, under the title of "The Courte of Venus, newly and diligently corrected, with many proper ballades, newly amended, and also added thereunto, whiche have not before bene imprinted," has come down to us. It consisted of love songs and light productions in verse, which occasioned some scandal at the time; and it was severely censured by divines as early as 1572, when Edward Dering denounced it from the pulpit as one of "the lewd books" of that age. His enumeration of them is highly curious, and in many respects accords with the list of the library of Captain Cox, as contained in Langham's "Letter from Kenilworth," published in 1575; viz.—"Bevis of Hampton, Guy of Warwick, Arthur of the round table, Huon of Bourdeaux, Oliver of the Castle, the four sons of Aymon, the witless devices of Garagantua, Howleglass, Esop, Robin Hood, Adam Bell, Friar Rushe, the Fools of Gotham, and a thousand such other."\*\*\* To this purpose we have gotten our Songs and Sonnets, our Palaces of Pleasure, our unchaste Fables and Tragedies, and such like sorceries; and they have not been ashamed to entitle their books *The Court of Venus*, the Castle of Love. O! that there were among us some zealous Ephesian, that books of so great vanity might be burned up." (Epistle before "A briefe and necessary Instruction, verye needfull to be knownen to all Householders," &c. 1572. 8vo). A "zealous Ephesian," flaming with zeal, was found, in 1565, not to burn it, but to write a counterpart to "The Court of Venus," under the title of "The Court of Virtue," in "The Prologue" to which we meet with this stanza—

"A booke also of songes they have,  
And Venus Court they do it name.  
No filthy mynde a songe can crave,  
But therein he may finde the same;  
And in suche songes is all their game:  
Wherof ryght divers bookes be made,  
To nuryshe that moste filthy trade."

We shall have occasion hereafter to revert to this "moralization" of, or parody on, "The Court of Venus."]

1557-8. To Wyllm Pekerynge, to prynce this ballett, called the Epitaph upon the death of Kynge Edwarde the vj<sup>th</sup>, and for his lycense he geveth to the howse ..... iiiij<sup>d</sup>.

[We have already seen (p. 7) an epitaph upon this young king licensed to John Walley and Mrs. Toy: possibly this piece, licensed to William Pickering, was Churchyard's production, to which we have before alluded. It is reprinted by him, in his "Generall Rehearsall of Warres," the dedication of which to Sir Christopher Hatton is mis-dated 2579, instead of 1579.]

To John Kynge, to prynce this boke, called the defence of women, and for his lycense he geveth to the howse [no sum.]

[This is a different production to Edward Gosynhill's "Praye of all Women, called Mulierum Pean;" but it was produced by his attack upon the sex in "The School-House of Women." In 1560 an edition by Kyng of this "Defence of Women" made its appearance, under the title of "A Lytle and bryefe treatyse called the defence of women, and especially of Englyshe women." From the above entry in the Stationers' Register we may perhaps infer that it had originally come out earlier than 1560, confirmed as it is by the fact that Edward More, the author, dates his dedication 20th July, 1557. It is reprinted in Mr. Utterson's "Early Popular Poetry," vol. ii., p. 95; but in consequence of the encroachment of the binder on the text of the only copy Mr. Utterson could procure, he was obliged to leave several blanks, which we may supply from a perfect exemplar now before us. On p. 107, the fifth line ought to read—

"Dyd not the deuyll endevor to reclayme her to his fyste."

Page 126, last line but one, ought to read—

"But yet I cannot chuse, my harte doth cause me so."

Page 130, line 13, should be—

"By meanes whereof you sitting in shalbe drawen vp to mee."

The date 1560 is at the bottom of the title-page, and the colophon (nowhere given) is "Imprinted at London, in Paule's Churche yearde at the Sygne of the Swane, by John Kynge." Dibdin states that it was "first printed by Petit, in 1541:" this is a mistake; and the author's dedication is not earlier than 1557.]

To John Kynge, to prynce this boke Called Adam bell, &c., 1557-8.  
and for his lycense he geveth to the howse ..... [no sum.]

[This edition of "Adam Bell, Clym of the Clough, and William of Cloudesley," has not survived; and possibly it was anterior to that in the Garrick Collection, printed without date by William Copland. Ritson, who reprinted the tale from Copland's impression, ("Pieces of Ancient Popular Poetry," 1791, p. 5) says nothing of any entry of it by Kyng. Kyng may have parted with his interest in it to Copland. Captain Cox was not without this admirable performance.]

To John Kynge, to prynce these bokes folowyng; that ys  
to saye, a Jeste of syr gawayne; the boke of Carvyng and  
sewynge; syr lamwell; the boke of Cokerye; the boke of  
nurture for mens servauntes; and for his lycense he geveth to  
the howse ..... [no sum.]

[We cannot explain why no sum was placed in the Register against these three entries to Kyng. No complete printed edition of the "Jest of Sir Gawayne" has yet been discovered, but two fragments are known, one printed by Thomas Petit, (Sir F. Madden's "Syr Gawayne," p. 348) and the other, more considerable, by John Butler: the last is reprinted in the Rev. S. R. Maitland's "List of Early Printed Books at Lambeth," 1843, p. 297. The "Book of Carving and Sewing" was most likely a reprint of Wynkyn de Worde's "Boke of Kervynge," &c. Kyng's edition of "Sir Lamwell," if printed, has perished; and the same must be said of "The book of Cookery." "The boke of nurture for mens servauntes" was, doubtless, the tract by Hugh Rodes before mentioned, on p. 2. Captain Cox had a copy of it.]

To Thomas marshe, to prynce this boke, called the peerle  
of parfiction, and for his lycense he geveth to the howse....iiij<sup>d</sup>.

[This work is not now known, and we do not find it mentioned by that title in any other part of the Register. See, however, p. 21; and "A spirituall and most precious perle," printed by Cawood and Singleton, noticed on a subsequent page.]

1558-9. Rycharde Waye, THYS YS THE ACCUMPTE MADE BY JOHN JAQUES AND JOHN TURKE, WARDYNS OF THE maister. COMPANY OF THE MYSTERY OF STACIONERS, FOR ALL SUCHE SOMMES OF MONYE, W<sup>c</sup>H HATH COMME TO THAYRE HANDES FROM THE X<sup>th</sup> DAYE OF JULY, IN THE YERE OF OUR LORDE GOD 1558, UNTO THE X<sup>th</sup> DAYE OF JULY, IN THE YERE OF OUR LORDE GOD 1559.

[The first Master of the Company, after the grant of the Charter, seems to have been Thomas Dockray, but his year, from July 1557 to July 1558, having expired, Richard Waye succeeded him; and Waye's name is therefore inserted in the margin opposite the above heading. A list of fines imposed upon different members commences with the following.]

John Kynge ys fyned for that he did prynt the nutbrownne mayde w<sup>t</sup>out lycense ..... ij<sup>s</sup>. vj<sup>d</sup>.

[This must have been a separate impression of the celebrated ballad inserted in "Arnold's Chronicle;" and the only other proof that it was printed by itself is to be found in Langham's "Letter from Kenilworth," where he inserts "the Nutbrown maid" last in a list of Captain Cox's ballads. Mr. Douce was of opinion, that it had been "often reprinted in a separate form." See Arnold's Chronicle, edit. 1811. 4to.]

Thomas marshe ys lycensed to prynete the prognostication of Lewes Vaughan ; Bevys of hampton ; The vij wyse m<sup>r</sup>s of Rome ; and an almanacke of the sayd Lewes waughan, w<sup>t</sup> an almanacke of askams ..... xx<sup>d</sup>.

[Prognostications and almanacks usually came out towards the close of the year: the name of Anthony Ascham has occurred before, but not that of Lewis Vaughan. "Bevis of Hampton" was most likely a reprint of Pynson's edition of that famous romance. W. Copland published "The seven wyse Maysters of Rome," without date; but we know of no edition by Marshe. Books were sometimes entered, which were not published at all; and it often happened that one stationer sold or relinquished his right to another. Captain Cox had "the vij wyse Maysters."]

John Turke ys lycensed to prynete the boke called the

kynges and quenes psalmes, sett furth by kyng Henry the viij. 1558-9.  
and quene Katheryn ..... iiijd.

[This edition of the Psalms, if printed by Turke, has not come down to us. According to Ames, Herbert, and Dibdin, John Turk only printed one known work—"The ryght and trew understandyng of the Supper of the Lord," &c., by Thomas Lancaster.]

Rycharde Tottle ys lycensed to prynete the passage of the quenes maties throwoute the Cytie of London, The frute of foes, and a treatis of senaca ..... ij<sup>a</sup>. iiijd.

[“The passage of our most drah Soveraigne Lady Queen Elyzabeth through the citie of London” was printed by Tottell with the date of 1558. “The Fruit of Foes” is not known to the Editor as a separate tract; but it forms part of the title-page of a work by Thomas Blundeville, which came from the press of W. Serea, in 1561, viz., “Three treatises, no less pleasant than necessary for all men to reade, wherof the one is called the Learned Prince, the other the Fruites of Foes, and the thyrde the Porte of Rest.” The first and second treatises and part of the third are in verse. It is not recorded that Tottell printed any work by Seneca.]

Owyn Rogers hath lycense to prynete a balled called have pity on the poore ..... iiijd.

Owyn Rogers hath lycense to prynete the Complante of Verite ..... iiijd.

[Although Owen Rogers is often mentioned in the Register, only six works, with his name as the printer of them, have reached our day. Writers on early typography have assigned to him another, without name, date, or place, which Maunsell in his Catalogue (from which all knowledge of it has hitherto been derived) calls “Pierce Plowman in prose,” adding, “I did not see the beginning of this booke.” Dibdin confounds it with “The Vision of Pierce Ploughman;” and, as to its being in prose, Maunsell was misled by the appearance of the text, which is printed as prose, but is, in fact, like the following title-page, verse.

“ I, playne Piers, which can not flatter,  
A plowe man men me call:

1558-9.

**My speche is fowlle, yet marke the matter,  
Howe thynges may hap to fall."**

If Rogers printed the work, (and the types are like those used by him) it is very clear that he did not put his name to it from apprehension of the consequences in those times of religious disorganization. In one place, the writer, whoever he may have been, says—"And the poore Prynter also, which laboreth but for his lyvynge, is cast into prison, and all he hath, which seameth very sore." This is one of the few passages in this proelike book, which cannot well be reduced to rhyme. It opens thus, where the measure and rhyme are obvious.

" I Piers Plowman followyng ploughge on felde,  
My beastes blowing for heate, my bodye requyrynge rest,  
Gapynge for the gayne my labours gan me yelde,  
Upon the plowgh beame to syt me thought it beste."

It was printed to look like prose, perhaps, for better concealment, or, more probably, because the length of the lines would not fit a small octavo page. It is a vigorous Protestant attack upon the Roman Catholics, and, being published in the reign of Mary, refers as follows to the times of Edward VI.

" Aboute thre yeres paste when I, Piers, scripture myghte reade,  
And render and reporte to my wyffe,  
And to my barnes, it semed then a goodly lyffe  
A houshold then to kepe and feade."

Another note of time is to be found in the subsequent stanza; for here and there the measure is lyrical, though still printed consecutively.

" Trewe Tyndale was burned,  
Myles Coverdale banyshed,  
By whose labors greate  
We have the hole byble,  
In dispyle of the devell,  
And truse to kepe it yet."

In the following stanza old Gower finds himself in strange company : it is one of the earliest mentions of Robin Hood.

" You allowe, they saye,  
Legenda aurea,  
Roben Hoode, Bevys, and Gower,

1558-9.

And al bagage besyd;  
 But God's word ye may not abyde:  
 These lyese are your church dower."

The style is here and there like that of William Roy, author of "Rede me and be not wroth," but elsewhere it is too abusive, and not sufficiently severe and satirical. It is a most curious and unique volume. The ballad "Have pity on the poor," licensed above to Owen Rogers, has now, we believe, no existence. "The Complaint of Verity" was by John Bradford, and was printed with the date of 1559.]

William Serys hath lycense to prynce a song exortynge to  
 the laude of God ..... iiijd.

William Copland is lycensed to prynce a diologe sett furthe  
 by twene the quenes ma<sup>te</sup> and englonde ..... iiijd.

[“A song betweene the Queenes Majestie and England,” by William Birch, was printed without date as a broadside, by Pickering, and not by Copland, and is no doubt the production referred to in the above entry. Birch (who is only alluded to by Ritson under “Elderton,” Bibl. Poet., 131) was also the writer of the two other extant broadsides—one printed by Alexander Lacy, with the title,

“ A warnyng to England, let London begin,  
 To repent their iniquitie, and flie from their sin :”

the other was printed by Lacy, for William Owen, without date, and called “A new balade of the worthy service of late doen by Maister Strangwige in Fraunce, and of his death.”]

These vij Balettes were lycensed to William Redle, and Rycharde Lante to prynce them for him.

Godly Imnes used in the Churche.

[This stationer's name, for whom Lant was to print, is usually spelt Reddell, or Riddell, and sometimes Beddell, in the Registers.]

Who are so mery as they of the lore estate.

[Most likely the same ballad as that licensed to Walley and the widow Toy (p. 7) under the more accurate title of

“ Who lyve so mery, and make suche sporte,  
 As thay that be of the pooreste sorte ?”

1558-9. Our early dealers in popular productions seem not to have been scrupulous as to the rights of property.]

The proverbe is true y<sup>t</sup> weddynge ys destyne.

[A proverb used by Shakespeare, who, like many other writers, couples something else with it—"hanging and wiving goes by destiny." Merchant of Venice, act ii., sc. 9.]

The Robbery at gaddes hill.

[Here we are still more strongly reminded of our great dramatist. It would be interesting to discover this ballad in some forgotten repository, and to find that Shakespeare had availed himself of it in his "Henry IV., Part I.," act ii., sc. 2. Warton (Hist. Engl. Poetry, iv., 223, ed. 1824) informs us that he had actually "seen this old ballad," and that it was by a person calling himself Faire, whom he supposes to be Thomas Phaer, the translator of the greater part of the *Aeneid*.]

Hold theancer fast.

Be mery, good Jone.

The panges of Love ..... ii<sup>s</sup>. iii<sup>j</sup>d.

[This last ballad was in the collection of the late Mr. Heber, and bears for title "The panges of Love and Lover's fittes." The imprint gives the exact date—"Imprinted at London, in Smithfeld in the Parish of Saynt Bartholomewes Hospitall by Richard Lant. An. Dni. M.D. lix., xxij. Mar." Lant, no doubt, printed it for Redle, as stated in the entry, but the name of the latter does not appear. At the end of the ballad is "Finis qd W. E." the initials being those of William Elderton, the most celebrated ballad-writer of his day, mentioned by Thomas Nash, and other pamphleteers. We shall have occasion hereafter often to speak of him and of his productions. The measure in which "The Pangs of Love" is written became highly popular, and it is employed for songs, or scraps of songs, in "The Trial of Treasure," 1567, "The rare Triumphs of Love and Fortune," 1589, Ben Jonson's "Magnetic Lady," &c. The last proves how long the tune continued a favourite. In the library of the Society of Antiquaries is a song in praise of Queen Mary, under the figure of a "Marygold," by W. Forrest, to the same tune. It is unnoticed by Ritson.]

Anthony Smith ys lycensed to prynce a boke intituled the 1558-9.  
moste presious perle ..... iiijd.

[Cawood printed a work under the title of "A spirituall and most precious perle," in 1550, and Singleton reprinted it without date: it is probably the production intended by the entry. On p. 15 we have had "The Pearl of Perfection," licensed to Marsh.]

Thomas marshe hathe lycense to prynce The myrroure of  
majestrares ..... vjd.

[The first part of the celebrated work, "The Mirror for Magistrates," came out in 1559, printed by Marsh, and was the sole authorship of William Baldwin. We shall presently have to notice the second part of the same work, in which he was assisted by Thomas Sackville, afterwards Lord Buckhurst and Earl of Dorset. Farther on, we shall have to assign to Baldwin, on indisputable evidence, a very singular production, called "Beware the Cat;" Ritson and all other bibliographers not being aware that he had anything to do with it. See also p. 24. Baldwin's initials are subscribed to a broadside, headed,

" A free admonition without any fees,  
To warne the Papistes to beware of three trees."

It was printed by John Awdeley for Henry Kirkham, in 1571.]

William Serys hath lycense to prynce a ballett called  
mercyes forte ..... iiijd.

[Seres had an exclusive grant from the crown to print private prayers, primers, psalters, &c., as early as the reign of Edward VI., and the ballads and broadsides from his press had usually a pious and religious character. There is every reason to believe that Seres, like some other printers, was also an author; and, at a subsequent date, we shall have to notice a work by him in verse, hitherto mistakenly ascribed to Thomas Norton.]

Rycharde Lante was sente to warde for the pryntinge of an  
Epitaphe on quene Mary w<sup>t</sup>out lycense.

[In this part of the Register we come to a list of fines, &c., im-

1558-9. posed upon members of the company, for different offences against the bye-laws. Lant was a Roman Catholic, and this punishment could not have been inflicted by the Stationers' Company (which only exacted money for misconduct, as in the next entry), but by some public authority. Herbert (Typ. Ant., i, 590) quotes "An Ave Maria in commendation of our most Vertuous Queene," meaning Queen Mary, consisting of so many stanzas of four lines each as there are words in the salutation of the Virgin, subscribed L. Stopes; and he may have been the author of this objectionable epitaph on Queen Mary: it must, however, have been printed at least twice, as we gather from the title—"The Epitaphe upon the Death of the moost Excellent, and our late vertuous Queene Marie, deceased, augmented by the first author." It could not have been "augmented," if it had not been already printed in a more contracted form.]

John Haryson, for pryntinge of a ballett w<sup>t</sup>out lycense, beholde the glasse of yonge servyng men, was fyned... iiijd.

[That is to say, he was only fined the sum he ought to have paid for the license: the offence was, therefore, light, and lightly visited.]

Owyn Rogers, for pryntinge of halfe a reame of balletts of a nother mans copye, by way of desceate, ys fyned at ..... xx<sup>d</sup>.

[The nature of the "deceit" practised by Rogers can only be conjectured: probably, the "half ream of ballads" was half a ream of various productions of the kind, the copy of which was another printer's property.]

Owyn Rogers ys fyned for that he prynted a ballett of the Lorde Wenfurthe w<sup>t</sup>out lycense ij<sup>s</sup>. ..... ij<sup>s</sup>.

[He was fined only 20d. for printing "half a ream of ballads by way of deceit," and here he is fined 2s. for printing a single ballad without license. The offence was political, for it related to the surrender of Calais, for which Lord Wentworth had been attainted while a prisoner in France: he was tried and acquitted on 22nd April, 1559. (Stow's *Annales*, 1082.) The ballad Rogers printed was entitled "The purgacion of the ryght honourable Lord Wentworth, concerning the crime layde to his charge, made the x of Januarie. Anno 1558.—Imprinted at London by Owen Rogers, &c. Anno 1559, the xxvij. of April,"

i. e. six days after the acquittal. It is subscribed John Markant, else- 1558-9.  
where spelt Merquaunt, in which form it is given by Ritson (Bibl. Poet.,  
278), who, however, knew nothing of the ballad on Lord Wentworth,  
which is a comparatively recent discovery.]

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RECEPTES FOR FYNES, GRANTINGE OF COPYES AND OTHER  
THYNGES, SENS THE XIIIJ. OF JULY A° PREDICT.

[The *annus predictus* was 1559; and the following items belong, therefore, to the year between 14th July, 1559, and 14th July, 1560.]

Receyvd of John Sampson, for his lycense for pryntinge these 1559-60.  
ij. ballettes ; the one called send me your sonne, go your waye ;  
and the other wemen be best whan thay be at Rest. iij. of  
december ..... viij<sup>d</sup>.

[It may be disputed whether this printer's name were really Sampson, or Awdeley : he was made free of the Stationers' Company as Sampson, and so he is most frequently termed towards the commencement of the Register ; but he certainly wrote and printed his name Awdeley, or Awdelay : now and then it stands in the Register Sampson Awdeley. It is the more important to settle the point, because, as we shall take an opportunity of showing in the proper place, he was not only a printer but a versifier, and ought to have been included by Ritson in his *Bibliographia Poetica*. It will be observed that here, and in other instances, dates are given to the entries. The second ballad has already (p. 4) been assigned to Walley and the widow Toy. We never heard of any printed copy of it, but it is contained in a MS. collection of productions of the kind, made at least two centuries ago, in the possession of the Editor, from which we quote it, observing that it had probably undergone some changes between the date of the above entry and the period when the MS. was written: It is amusingly satirical:—

WOMEN BEST, WHEN AT RESTE.

“ Women are best when they are at rest,  
But when is that, I praye ?

1559-60.

By their good will they are never still,  
By night, and eke by daie.

If the weather is bad, all daye they gad,  
They heede not wind or raine;  
And all their gay gearre they ruine or neare,  
For why, they not refraine.

Then must they chat of this and that,  
Their tongues alsoe must walke:  
Where so ever they goe they alway do soc,  
And of their bad husbandes talke.

When commeth the night, it is never right,  
But ever somewhat wronge;  
If husbands be wearie, they are so mery,  
They never cease one song.

Then can they chide, while at their side  
Their husbandes strive to sleepe;  
'Why, how you snore! goe lye on the floore.'  
Such is the coile they keepe.

So women are best when they are at rest,  
If you can catch them still:  
Crosse them, they chide, and are worse, I have tried,  
If you graunt them their will.

Give them their way, they still say, nay,  
And chaunge their minde with a trice.  
Let them alone, or you will owne  
That mine was good advice."]

Receyvd of Thomas mashe, for his lycense for pryntinge of the  
funeralles of kynge Edwardre, the xxiiij. daye of January...iiij<sup>d</sup>.

[This was the work of William Baldwin, and the title of it is—  
"The Funeralles of King Edward the sixt. Wherin are declared the

causers and causes of his death, &c. Imprinted at London, in Flete-strete, nere to saynt Dunstons church, by Thomas Marshe. Anno Domini 1560." It consists of three poems; and in a preliminary prose address, headed "William Baldwin to the Reader," he says that he wrote the work to resolve the doubt "by what meane he (Edw. VI.) dyed, and what were the causes of his death." He adds, that he had penned the tract "before the corse was buried, and endevoured since, by many meanes, to have had it been printed; but, such was the time, that it could not be brought to passe." This accounts for the non-appearance of the entry until the 24th January, 1559-60. Baldwin attributes the death of the king to drinking cold water, when hot at tennis; and he personifies Crazy Cold as slyly creeping into the cup and assailing the vitals of Edward.

"But crazy cold lurkt all this while at court  
 To watche his time when he the king might hourt;  
 And when he saw him on a morning sweat,  
 And call for drinke to coole his tennis heat,  
 He slyly crept and hid him in the cup;  
 And when the king, alas, had drunke him up  
 Into his stomacke downward he him got," &c.

Baldwin lived with Edward Whitechurch, the printer, and while his "servant," in 1549, printed in his own name "The Canticles or Balades of Salomon," which he had "phrase-lyke declared in Englysh Metres." The Roxburgh Club reprinted "The Funerals of King Edward VI." in 1817; and there is a copy of "The Canticles or Balades of Salomon" in Lambeth Library.]

Receyvd of William Powell, for his lycense for pryntinge of the boke of fortune in folio, the vj. day of February ... viij<sup>d</sup>.

[No work from Powell's press, with any thing like this title, is now known. But Sir Thomas More wrote "certain maters in English" for "the boke of fortune," which may have been the work here intended.]

Receyvd of Peter Walker, for his lycense for pryntinge of a ballett called Kynge Salomon, the iiiij<sup>th</sup> daye of Marche iiiij<sup>d</sup>.

[The titles of several ballads relating to the history of Solomon will be inserted in due course. In Marston's play of "Antonio and Mellida,"

1559-60. Part I., Act iii., 1602, is mentioned an old ballad beginning, "And was not good King Solomon."]

Receyvd of Raufe newbery, for his lyicense for pryntinge of a boke called pallengenius, and he geveth to the howse... iiijd.

[This is the earliest notice of any work by a celebrated and voluminous poet, Barnaby Googe. The first three books of Pallengenius' "Zodiac of Life," translated by Googe, purport to have been printed "by John Tysdale for Rafe Newbery," in 1560. Six books came out in the next year with the same imprint, and the twelve books were printed "by Henry Denham for Ralphe Newbery," in 1565. Robert Robinson again published the work in 1588, but there were several intermediate impressions.]

Receyvd of m<sup>r</sup>. Wallye, for his lyicense for pryntinge of esopes fables in englesshe, and geveth to the use of the howse ..... viijd.

[From this entry we may be pretty confident that Walley published his undated edition of Esop's Fables in 1560: he employed Henry Wykes to print it for him. Dibdin only just mentions it; but the title may be seen at length in Herbert's Typ. Antiq., ii., 940. It included also "the fables of Avian," and of Poge the Florentyne," as he is called.]

Receyvd of John Alde, for his lyicense for pryntinge of a ballett called the defence agaynst them that commonly defame women, graunted the xvij<sup>th</sup> of maye ..... iiijd.

[Probably a broadside, and one of the many answers to Gosenhyll's "Schoolhouse of Women," 1560. With the date of that year John Kyng (as already mentioned on page 14) put forth Edward More's "Defence of Women," which, in that entry, is called "a book," and not, as here, merely "a ballad."]

Receyvd of John Kynge, for his lyicense for pryntinge of these Copyes, Lucas vrialis ; nyce wanton ; impatiens poverte ; the proude wyves pater noster ; The squyre of Low deggre ; Syr deggre ; graunted the x of June, 1560 ..... ij<sup>s</sup>.

[A number of remarkable and interesting productions are comprised

in this entry, omitting the first: the clerk of the company often made 1559-60. sad work of his English, but of Latin he knew nothing. "Nice Wanton" is "a pretty interlude," as it is called on the title-page, of which the only existing edition bears date in 1560. Excepting from the above entry, the work is not even mentioned by the historians of our early typography; but on the title-page of a perfect copy, of which we have had the use, are the following lines:—

"Wherein ye may see  
 Three braunces of an yll tree,  
 The mother and her chyldren three,  
 Twoo naught and one godlye.

Early sharpe that wyll be thorne,  
 Soone yll that wyll be naught:  
 To be naught better unborne;  
 Better unfed than naughtily taught."

The date M.D.L.X. is at the bottom of the title-page, and the name of the printer is given in the colophon—"Imprinted in London in Paules Churche yearde, at the Sygne of the Swane, by John Kyng." "Impatient Poverty" is a drama of the same class, printed in the same year, and mentioned in the anonymous play of "Sir Thomas More," preserved in MS. in the British Museum, and printed by the Shakespeare Society in 1844. "The proud wifes Pater-noster" is a satirical poem, (among the books of Captain Cox) reprinted by Mr. Utterson in his "Early Popular Poetry," 1817, from the impression by Kyng in 1560 above entered: in the Biogr. Dram., iv., 184, it is absurdly represented to be "a play." The only old edition of "The Squire of Low Degree" was "Imprinted at London by me Wyllyam Copland," and it will be found in Ritson's "Ancient Metrical Romances." "Syr deggre" must mean "Sir Degore," originally printed by Wynkyn de Worde without date; again by W. Copland without date; and a third time by Kyng in 1560. Dr. Dibdin's account of Wynkyn de Worde's impression is full of errors; and, as he makes no fewer than five variations in the colophon, we insert it accurately here—"Enprynted at London, in Flete strete, at the sygne of the sonne, by wynkyn de worde." [Mr. Utterson reprinted "Syr Degore" from Copland's edition, E. P. P., i., 117.]

1560. The nombre of such copyes as was lefte in the Cubborde in our Counsell chambre at the Compte gyven by M<sup>r</sup>. Loble and M<sup>r</sup>. Duxsell, as apereth in the whyte boke for that yere, a<sup>o</sup> 1560 ..... xlviij  
 Item in balletts the same daye ..... viij<sup>c</sup>. iiiij<sup>m</sup>. xvj.

[The "white book" of that year, or of any other, is not now existing at Stationers' Hall. "The number of copies" means, probably, copies of different works. The proportion of ballads, viz., 796, seems very large, and shows, among other proofs to the same effect, the abundance of such ephemeral productions then in public circulation. Nevertheless, we are probably not to understand that there were 796 copies of distinct ballads, but 796 copies in the whole.]

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#### FOR TAKYNGE OF FYNES FOR COPYES AS FOLOWETH.

[This account applies to the twelve months between 22nd (not the 14th, as previously) July, 1560, and 22nd July, 1561.]

- 1560-1. Rd of John Sampson, for his lycense for the pryntinge of a ballett Called the prayse of the vayne beauty of women, the xiiij<sup>th</sup> of aguste, 1560 ..... iiijd.

[Many productions of a character similar to that described in the ballad above entered have come down to us in comparatively modern reprints, but not one that can be fixed upon as the identical production: "the praise of the vain beauty of women" was a very common subject. Charles Bansley wrote a small tract, called "A Treatyse shewing and declaring the Pryde and Abuse of Women now a dayes," but it must have made its appearance before the death of Edward VI., for it concludes with the following stanza:—

"God save kyng Edward, and his noble counsail al,  
 and sende us peace and reste,  
 And of thyss pryd and devylsche folye  
 full soone to have redresse."

The colophon of this unique production is, "Imprinted at London in Paules Church yearde, at the Sygne of the Starre. By Thomas Raynalde." Ritson had obviously never seen it, or he would never

have stated that it was printed "about 1540" (Bibl. Poet., 124.) It 1560-1. thus mentions "The School-house of Women."

"The Scole house of Women is now well practysed,  
and to[o] moche put in ure,  
Whych maketh manye a man's hayre to growe  
thorowe hys hoode, you may be verye sure."

The whole is singularly and humorously illustrative of the manners of the time.]

Rd of John Sampson, for his lycense for the pryntinge of the proude wyves pater noster ; a penyworth of wytt, and the plowman's pater noster, the xiiij<sup>th</sup> of auguste ..... xij<sup>d</sup>.

[We have just seen (p. 26) "the Proud Wife's Pater-noster" licensed to John Kyng, and no edition by Sampson, *alias Awdeley*, is extant; neither has his "Pennyworth of Wit" nor his "Ploughman's Pater-noster" reached our time. Broadsides under the title of "A Pennyworth of Wit" were afterwards not uncommon.

Rd of John Kynge, for his lycense for the pryntinge of a playe Called Juventus, the xiiij<sup>th</sup> of auguste..... iiijd.

[This moral play, or morality, is by a person who subscribes it, "Finis, quod R. Wever," and at least two early editions of it have been preserved under the title of "An interlude called Lusty Juventus;" one printed by Abraham Vele, and reprinted by Hawkins in his "Origin of the Engl. Drama," i. 113; the other by William Copland, which was unknown to Hawkins. Kyng's edition, if it came out, has entirely disappeared, unless it be the imperfect impression, which Dr. Percy strangely assigned to Pynson. It is a purely protestant performance, intended to enforce the principles of the Reformation, and could never have been printed in the Roman Catholic times in which Pynson flourished. It is quite clear that Vele's edition preceded that of Copland, because in the former a prayer is put up for Edward VI.; while in the latter the Queen (*i. e.* Elizabeth) is prayed for. If Kyng printed "Lusty Juventus," it would be the third drama, licensed to him between 10th June and 14th August, 1560 — viz., "Nice Wanton," "Impatient Poverty," and "Lusty Juventus." Perhaps he relinquished his right in the last to William Copland.]

- 1560-1. Rd of John Sampson, for his lycense for the pryntinge of a ballett called a fayreryng, the xix daye of auguste ..... iiijd.

[We shall hereafter find this ballad again entered, or at least a ballad with the title of "a Fairing," as well as several others of a similar character, intended for sale by the Autolycus of a rustic merrimaking. John Allde, at a later date, had several licenses for printing "Bartholomew Fairings." Such was the case in 1577 and 1579, as will be seen when we come to speak of the publications of those years.]

- Rd of John Tysdayle, for his lycense for pryntinge Howper's sermons, and the engleshe voteryes, the xx daye of septembre ..... viijd.

[Tysdale printed "Hooper's Apology" in 1562, but his sermons (originally printed by John Day in 1550) are not mentioned under Tysdale's name. The first two parts of Bishop Bale's "Actes or unchaste examples of the Englisse Votaries" bear Tysdale's imprint, with the date of 1560.]

- Rd of m<sup>r</sup> Loble, for his lycense for the pryntinge of Davy Dycar's dreames, w<sup>t</sup> the reste, the xxvj. daye of septembre v<sup>d</sup>. ob.

[The sum of five pence halfpenny was very unusual: perhaps four-pence was paid for the tract of "Davy Dycar's dreames," as it is here called, and three half-pence for "the rest," of whatever it may have consisted. "The contention betwixte Churchyard and Camell upon David Dycer's Dreame" purports to have been printed by Owen Rogers for Michael Loble, in 1560; and this, no doubt, is the edition alluded to in the above entry. It was a reprint of a collection of broadsides issued during an abusive literary contest, or "flyting," between Thomas Churchyard, the well-known poet, and a person signing himself Thomas Camell. Most of these are preserved, in their original shape, in the library of the Society of Antiquaries; but there is one production (also a broadside) not there existing, but of more importance than the rest, since it was written by the celebrated ballad-maker, William Elderton, and is a sort of winding up of the "contention:" it is called "A Decree betwene Churchyearde and Camell—

"A Decree upon the dreame made by Davy Dicar,  
Wyth answer to Camell, whose tauntes be more quicker."

This does not seem to have been included in the collection and publication of the pieces in 1560. They are seventeen in number, with "The Preface," probably written by Churchyard, though not subscribed by him. The parties who engaged in the conflict were Davy Dycar, or Dicker, Thomas Camell, Western Will, Thomas Churchyard, T. Hedley, Geffry Chappell, and Stephen Steeple.]

Rd of John Sampson, for his lycense for pryntinge of a ballett Called Lady Jane ..... iiiij.

[“Lady Jane” was perhaps Lady Jane Grey, and it may be the same ballad as is just afterwards called “The Lamentation of Queen Jane;” or it may have been a funereal tribute to “my lady Jane Semer,” (as she is called in the “Journal of a Londoner,” Cotton MSS., Vitell., F. v.) who was one of Queen Elizabeth’s maids of honour, and was buried in March, 1560-1. She is so called also in the Stationers’ Register, in the entry of an epitaph upon her, subsequently extracted.]

Rd of Alexandre Lacye, for his lycense for pryntinge of serten ballettes ..... iiijd.

[This is the first time the name of Lacy has occurred, in connection with any popular publication recorded in the Register: hereafter, we shall often have occasion to introduce it. According to this entry, he obtained a license for “certain ballads,” upon the same terms as others paid for a single ballad.]

Rd of John Tysdayle, for his lycense for pryntyng e of a ballett called kynge Joseas ..... iiijd.

[Doubtless founded upon chap. xxii. and xxiii. of the Second Book of Kings.]

Rd of Willm Powell, for his lycense for pryntinge Raynolde the foxe, the xxx of novembre ..... iiijd.

[No bibliographer takes notice of any early reprint of “Reynard the Fox,” by W. Powell: an edition by Thomas Gualtier, in 1550, is known (Herbert, ii., 765.) It seems likely, from the sum paid, that it was a popular abridgment of Caxton’s work—perhaps merely a broadside.]

1560-1. Rd of John Sampson, for his lycense for pryntinge of the Lamentation of quene Jane, the xxx of novembre ..... iiijd.

[The only queen Jane to whom this ballad would apply would be Lady Jane Grey, unless we go the length of supposing it to refer back to the birth of Edward VI. and the consequent death of his mother. We shall have occasion to revert to it.]

Rd of William Copland, for his lycense for pryntinge of a new Playe Called the xxx of octobre ... iiijd.

[Two immediately previous entries have been dated 30th November; and "octobre" is perhaps a clerical error, although it is followed by a repetition of the blunder, if it be one. The name of the "play" is left blank, but W. Copland printed three dramatic pieces, viz., "The Interlude of Youth," "Jack Juggler," of which we shall speak farther on, and "The Merry Jest of Robin Hood." Possibly, the above entry refers to one of the three, the name of which escaped the clerk of the Stationers' Company. We may here advert to a small 8vo. tract, printed by W. Copland in 1561, which has not been noticed by any literary or typographical antiquary. It is called "A newe boke Conteyninge An exortacion to the sick. The sycke man's prayer. A prayer with thankes at the purificacion of women. A Consolation at buriall." It concludes with the following clever mock-medicine for the plague: "Take a pond of good hard penaunce, and wash it wel with the water of your eyes, and let it ly a good whyle at your hert. Take also of the best fyne fayth hope and charyte, that you can get, a like quantite of al mixed together, your soule even ful, and use this confection every day in your lyfe, whiles the plage of God reigneth. Then take both your handes ful of good workes, commaunded of God, and kepe them close in a clene conscience from the duste of vayne glory, and ever as you are able and se necessite, so to use them. This medicine was found wryten in an olde byble boke, and it hath been practised and proved true of mani, both men and women."]

There is no entry in the Stationers' Register of the work from which the above is extracted under any title by which it can be recognised.]

Rd of owyn Rogers, for his lycense for the prynntnge of a ballett agaynst covetous, the xxx of octobre ..... iiijd.

[A copy of this ballad, under the title of "Nigardie and Riches," is

contained in a MS. in the British Museum, (MSS. Addit., No. 15,225) 1560-1. consisting of 27 stanzas, not a few of them being obviously insertions at dates subsequent to the original composition. In the Editor's MS. it has only eleven stanzas, and those with some variations; and as it is clearly the older and more correct copy of the two, he does not hesitate to transcribe it: the title there accords more with that of the entry; viz.:—

#### AGAINST COVETOUSNES.

“Noe wight in this world true wealth can attaine,  
Unlesse he beleeve that all is but vaine:  
And as it doth come, even soe let it goe,  
As tides have their times to ebbe and to flowe.

This mucke of the mould that men soe desyre  
Doth worke them much woe, and moove them to yre:  
With grieve it is gott, and care it doth cost,  
With labour hard wonne, and with sorrow soone lost.

And woe worth the man that first dolve the mould,  
To finde out the mines of silver and gold;  
For when it lay hid, and to us unknowne,  
Of strife and debate the seede was not sowne.

Then lived men well, and held them content  
With meate, drinke, and cloth, without double rent;  
Their houses but poore to shrowd them selves in,  
For castles and towers were then to beginne.

Noe towne had his wall, they feared no warre,  
Nor enemies hoste to seeke them from farre;  
So led they their lives in quyet and rest,  
Till hoard began hate from East unto West.

When mariage was made for vertue and love,  
Then was no divorce God's knotte to remove:  
When judges would suffer noe bribes in their sight,  
Their judgements were true, according to right.

1560-1.

Our priestes should not take promotions in hand,  
 To live at their ease, like lordes of the land,  
 But onelie to feede God's flocke with the troth,  
 To preach and to teach without any sloth.

When Prelates had no possessions or rent,  
 They preached the truth, and truelie they meant :  
 When men did not flatter for favour or meede,  
 Then kinges heard the truth, and how the world yeede.

What mischiefe, what hate this money doth bringe,  
 And how can men toyle for so vylde a thinge ?  
 For they that have much are ever in care,  
 Which way for to winne, and how for to spare.

Noe, folke should not neede great riches to win,  
 But gladlie to live, and for to flee sinne,  
 His will for to worke that is their soules health,  
 And then they may thinke they live in great wealth.

For in this vaine world, which now we live in,  
 Is nothinge but miserie, sorrowe, and sinne,  
 Temptation, untruth, contention, and strife,  
 And riches alone make us set by this life."

It would not at all surprise us to find that this ballad was, in substance, as old as the time of John Heywood; and the manner in which prelates and priests are spoken of may possibly indicate that it was written before the Reformation.]

Rd of John Tysdayle, for his lycense for the pryntinge of a boke Called Vyce and Vertu..... iiijd.

[This is obviously meant as an abridgment of the title of "The examples of Vertue and Vice gathered out of holye scripture," printed by Tysdale, with the date of 1561.]

Rd of John Sampson, for his lycense for the pryntinge of a ballett perswadyng men from swerynge ..... iiijd.

Rd of John Sampson, for pryntinge of a ballett agaynste 1560-1.  
 Dronkerdes ..... iiijd.

Rd of Henry Sutton, for his lyicense for the pryntinge of  
 iiiij<sup>or</sup> storyes, of the scripture in myter.

[i.e., in *metre*; always spelt "myter" by the clerk. No stories from  
 the Scripture in verse, from Sutton's press, are extant.]

Rd of owyn Rogers, for his lyicense for the pryntinge of pers  
 plowman ..... vijd. ob.

[This must have been Rogers's edition of the "Vision" and "Creed" of Pierce Ploughman, generally found in the same volume, though the signatures begin afresh. It bears the date of 1561, as well as the day of the month, inserted in an unusual manner—"The yere of our Lorde God, a thousand, fyve hundred, thre score and one. The xxi daye of the Month of Februarye." Robert Crowley (who in the course of his life was printer, poet, puritan, and preacher) put forth two, if not three editions of "Pierce Ploughman's Vision," in 1550; but the "Creed" was first printed by Owen Rogers; and what is most curious in it, to the literary antiquary, is a list of words, on the last page, which in 1561 were considered so "hard" and obsolete as to require explanation.]

Rd of owyn Rogers, for his lyicense for pryntinge of a bal-  
 lett of Lyfe and Death ..... iiijd.

[Perhaps a dialogue between Life and Death, which is not contained in any list of works from the press of Rogers. A similar production will hereafter be found entered to Alexander Lacy. Henry Sutton printed about this time, and it came out with the date of 1561, a strange tract, of which only one copy is known, and which has never yet been noticed by bibliographers: it has for title—"A Generall Proclamation set foorth by the invincible, famous, renounmed, and most myghty conqueror, Deatess hygh Majestie," &c. The colophon is, "Imprinted at London by Henry Sutton dwellyng in Pater noster row at the signe of the blacke Boy. The 8 day of January, Anno M.D.LXI." At the end are "Five pre-ceptes of pure and honest lyfe," and the whole bears the name of Valentine Leigh as the author. We meet with no entry of it in the Stationers' Registers.]

1560-1. Rd of John Sampson, for his lycense for pryntinge of a ballett of Love..... iiijd.

Rd of John Sampson, for his lycense for pryntinge of a ballett called of Ruffe, sleeves and hose..... iiijd.

[This must have been a ballad curiously illustrative of the costume of the time. The evil rose to such a height, that on May 8, 1562, a Proclamation was issued against "great ruffs and great breeches, and that no man have but a yard and a half of kersey."—Journal of a Londoner. Cotton. MSS., Vitell., f. v.]

Rd of William pekerynge, for his lycense for pryntinge of a playe of quene Hester ..... vjd.

[The usual cost of the license for a play, we have already seen, and shall see by the very next entry, was 4*d.*, and there seems no reason why more should have been charged for the "New Enterlude, drawen out of the holy Scripture of godly queene Hester." It came out in 1561, and the colophon states, that it was "Imprynted at London by Wylyam Pickerynge and Thomas Hackett." The unique copy of this "play," as it is termed in the entry, belongs to the Duke of Devonshire, and it has the following quatrain on the title-page.

"Com nere, vertuous matrons and women kind ;  
Here may ye learne of Hesters duty.  
In all comlines of vertue you shal finde  
How to behave your selves in humilitie."

It is, on several accounts, one of the most remarkable pieces of the time. See Hist. Engl. Dram. Poetry and the Stage, ii., 253, where an analysis of it is given.]

Rd of Thomas Hackett, for his lycense for pryntinge of a playe of wytles ..... iiijd.

[This dramatic performance has not survived. Herbert misquotes the entry, and calls it "a playe of wyts," and Dr. Dibdin follows him in the error, as usual. See Herbert, ii., 898, and Dibdin, iv., 588. It must have been a drama in which some witless fool was the principal character.]

Rd of William Pekerynge, for his lycense for pryntinge of a ballett of called totham Crosse ..... iiijd.

[We ought to read *Tottenham* Cross, for *Tottenham* was of old often 1560-1. written *Totham*. Can this have been an early and unknown impression of the ballad of "The Tournament of *Tottenham*," existing in several ancient MSS., but not known to have been printed, until Bedwell introduced it into his *History of Tottenham*, 1631? Percy, Ritson, and others, have published it in their collections; and in 1836 Mr. Wright printed it in black letter, from a MS. in the Library of the University of Cambridge, Ff. 5, 48.]

Rd of John Sampson, for his lycense for pryntinge of a ballett of Knowledge ..... iiijd. ✓

Rd of Thomas Hackett, for his lycense for pryntinge of iij ballettes, the one Repente, o ye englande; and one Whan Ragynge Love; and the ijde Blessed are thay that dye in the Lorde ..... xijd. ✓

[Thomas Nash, in 1596, charges Thomas Deloney with being the author of a ballad called "Repent, England, repent;" but it may be doubted whether "the balletting silk-weaver" began to write so early as the date of this "Repent, O ye England." "When raging Love" was licensed in 1558, to Walley and Mrs. Toy (see p. 5.) Regarding "Blessed are they that dye in the Lord," we can afford no information.]

Rd of John Daye, for his lycense for pryntinge of a boke intituled Bale agaynst chancelor, auctorysshed by my Lorde of London ..... iiijd.

[If this publication were by Bishop Bale, it is not now known by any such title as that given in the entry. The authority of the Bishop of London was considered necessary to its appearance in print.]

Rd of master Serys, for his lycense for pryntinge of a boke called Curtesye ..... xijd.

[By "Curtesye" is no doubt meant the first edition of that often reprinted work "The Courtyer of Count Baldessar Castilio," translated by Sir Thomas Hoby, which came from the press of Seres in 1561, and which is principally remarkable for some verses in its commendation by Thomas Sackville, six years afterwards created Lord Buckhurst, and in 1603 Earl of Dorset. Ritson speaks of the edition of "The Courtier" in

1560-1. 1588, as if there were no earlier impression of a work once so popular.  
See Bibl. Poet., 324.]

Rd of Rycharde Lante, for his lycense for pryntinge of a  
ballett of the xv. Chapter of saynte powle the xj. of maye iiijd.

Rd of Thomas marshe, for his lycense for pryntinge of a boke  
called the Epythafe of Bradfordes ..... iiijd.

[John Bradford was burned in Smithfield on 1st July, 1555, so that,  
unless this epitaph upon him had been before printed, (which is more  
than probable) it came forth rather tardily.]

John Tysdayle for his lycense for the pryntings of ij.  
bokes, the one called Bevys of hampton, and the other Fre-  
will..... viijd.

[No edition of "Bevis of Hampton," by Tysdale, has survived : Marsh,  
as we have seen on p. 15, had a license in the preceding year for this  
romance ; and if Tysdale were interested in that, he would hardly have  
put forth the present edition so soon afterwards. This mention of the  
moral play (so to call it) of "Free Will" is important, because it has  
been supposed that it was originally printed "about 1589 :" here we see it  
entered in 1560-1 ; and though it is not spoken of as a dramatic perform-  
ance, such it was not, in fact, as far as regards public representation. There  
is no other work of the time to which the title can apply that we are  
acquainted with. It was a translation by Henry Cheeke.]

Rd of owyn Rogers, for his lycense for pryntinge of ij. bal-  
lettes, the one of wyvyng, and the other gyve place you  
Ladys ..... iiijd.

[According to the "ordinances" of the Company, Rogers ought to have  
paid 8d. for the license of these two ballads. There is a copy of the last  
ballad in MSS. Addit., Brit. Mus., No. 15,225 ; but it seems to have been  
originally printed in Tottell's Miscellany of the poems of Lord Surrey,  
Sir Thomas Wyatt, &c., 1557, fol. 66. It varies in the MS. only slightly,  
but we are thereby enabled to supply a hiatus in the eighth stanza in the  
impression of 1557, where a word is omitted :—

"Her rosiall colour comes and goes  
With such a comly grace,

More , too, then doth the rose,  
Within her lively face."

1560-1.

The word wanting is "ruddier." It seems likely that the MS. copy was transcribed from a broadside, like that above entered by Rogers, in which the missing word was supplied: it is, however, found in some editions subsequent to that of 1557.]

Rd of Frauncis Coldoke, for his lycense for pryntinge of a boke intituled Bale agaynst Bonner ..... iiijd.

[No doubt Bishop Bale's "Declaration of Edmunde Bonner's Articles," which came out in 1561, printed, as appears by the colophon, "by John Tysdall for Frauncys Coldocke."]

Rd of mr. Serys for his lycense for pryntinge of the tru Reporte of the burnyng of powles, the xj. of June..... iiijd.

[The fire at St. Paul's occurred on 4th June, and the tract is dated 10th June, and was entered on 11th June, so that much time was not lost in drawing up and publishing the account of the calamity. Stow tells us (*Annales*, 1055) that it took place "between 4 and 5 of the clock in the afternoon," in consequence of lightning, and that "it brast foorth (as it seemed to the beholders) two or three yards beneath the foote of the crosse, and from thence brent downe the sphere to the stone worke and bels so terribly, that within the space of foure hours the same steeple, with the roofes of the church, so much as was timber and otherwise combustible, were consumed." The following, with its uncouth spelling, is extracted from the "Journal of a Londoner," Cotton. MS., Vitell., f. v.: the blanks are occasioned by fire, which much damaged the original. "The sam day, betwyn iiiij. and v. of the cloke at after[noon].lythenyng toke and entered into one of the olles that was [in] parte of the stepull, a ij. yerdes under the bolle, and sett [it] on fyre, and never left tyll the stepull, and belles, and chyrche, bowth north, est, south, and west, tyll it [reached] the archys, and consumyd boythe wod and led; and the belles [fell] below, wher the grett organes stood, beneath [the] chapelle, wher the old byshoppe was bered ondur." We subjoin the following ballad, written on the occasion (which has come down to us, as far as we know, only in MS. *penes* the Editor) not on account of any merit it possesses, but because it adds one or two circumstances not related elsewhere. ✓

1560-1.

## THE BURNING OF PAULES.

" Lament eche one the blazing fire  
 That downe from heaven came,  
 And burnt S. Powles his lofty spyre  
 With lightnings furious flame.

Lament, I say,  
 Both night and day,  
 Sith London's sins did cause the same.

The fire came downe from heaven soone,  
 But did not strike the crosse,  
 At fower in the afternoone,  
 To our most grevous losse.  
 Could nothing stay  
 The sad decay:  
 The lead was molten into drosse.

For five long howers the fire did burn  
 The roof and timbers strong:  
 The bells fell downe, and we must mourne,  
 The wind it was so strong,  
 It made the fier  
 To blaze the higher,  
 And doe the church still greater wrong.

O, London ! think on thine amisse,  
 Which brought this great mishap :  
 Remember now thou livde in blisse,  
 And layde in vices lap.  
 O, now begin,  
 Repent thy sin,  
 And say it shall no more entrap."]

Rd of Thomas marshe, for his lycense for pryntinge of the  
 storye of Italy, the xxiiij. daye of June ..... xij.

[i. e., the "History of Italy," by W. Thomas, printed by Marsh, with  
 the date of 1561. It had been originally printed by Berthelet in 1549.]

Rd of Rowlande Hall, for his lycense for pryntinge of the 1560-1.  
boke called the strange newes ..... iiijd.

[Possibly "strange news" of the burning of St. Paul's, or of some other singular and striking event of the time.]

Rd of Thomas Hackett, for his lycense for pryntinge of ij.  
bokes, one Cranmer, Ridle, and Latemer, and the other tytus  
and Josepus..... viijd.

[The publication relating to Cranmer, Ridley, and Latimer has not reached us as a work from Hackett's press, or from that of any other printer employed by him. "Tytus and Josepus" is obviously "The most wonderfull and pleasaunt History of Titus and Gisippus, whereby is fully declared the figure of perfect friendship, drawen into English metre. By Edward Lewicke. Anno 1562." Dr. Dibdin, not understanding that "tytus and Josepus" could mean nothing but "Titus and Gisippus," introduces it (iv., 588) as a separate work, and misprints it *Titus and Josephus*. In this strange error he only follows Herbert, ii., 899. "Titus and Gisippus" was "Imprinted by Thomas Hacket, and are to be sold at his shop in Lumbarde Streete." Lewicke did not go for his subject to Boccacio, nor to William Walter, who had rendered it in English verse twenty or thirty years before him, but to Sir Thomas Elliot's "Governor," (a most popular book, first printed in 1534, and often afterwards) whose prose narrative he follows very slavishly. As we know of only one copy of Lewicke's poem, we may be allowed to quote a single stanza, (one of the best) to show in what form of verse, and in what kind of style, it is written. The incidents are so familiar, that nobody will have any hesitation in applying the following lines.

" Into his wound, both depe and wide,  
(Which at that time did freshlye blede)  
He put the knife, thinkinge to hide  
His owne vile acte and mischevous dede ;  
And brought it, all blodie, with sped  
To poore Gysippus, where he laye  
Asele, and put it (without drede)  
Into his hand, and went his way."

The author never rises above mere narrative, and, from the first line to

- 1560-1. the last, does not display the slightest invention. Of Lewicke, and of any other work by him, nothing is known.]

Rd of John Sampson, for his lycense for pryntinge of a ballett called the description of vakaboundes ..... iiijd.

[This entry seems to refer to an early edition of a very curious work, printed again by Sampson, alias Awdeley, in 1565, when it bore the following title, "The fraternitie of vacabondes, as well of rufling vacabones as of beggerly, as well of women as of men, and as well of gyrlies as of boyes, with their proper names and qualityes. Also the xxv. orders of knaves, otherwise called a quartten of knaves. Confirmed this yere by Cocke Lorel." The edition without date mentioned by Dibdin (iv. 564) may have been that of the entry. Another impression by Awdeley, dated 1575, is reviewed in the British Bibliographer, ii., 12, where it is asserted (as is very probable, though we are without distinct evidence of the fact) that the printer was the compiler of the book, and he certainly introduces it by three six-line stanzas. If this work came out originally in 1561, according to the entry, there is no doubt that it was the precursor of a very singular series of tracts on the same subject, which will be noticed in their proper places.]

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#### FOR TAKYNGE OF FYNES FOR COPYES AS FOLOWETH.

[This account is from 22 July, 1561, to 22 July, 1562.]

- 1561-2. Rd of Rychard Lante, for his lycense for pryntinge of a ballett intituled how neyghborhed, Love, and Tru dealinge ys gonue, the ..... iiijd.

[The article "the" at the end of the entry seems to show that the clerk intended to insert the date, but omitted it: he has been very unsystematic in this respect.]

Rd of John Aldee, for his lycense for pryntinge of ij. ballettes, the one a dyscription of this mortall lyfe, and the other of Remembraunce of Godes mervilous mercy, exhortinge us to Repente ..... viijd.

[This mode of spelling the stationer's name would show that

Alde was then usually pronounced as two syllables; it is not often so 1561-2. written, nor printed.]

Rd of Rychard Lante, for his lycense for pryntinge of ij.  
Ballettes ..... viij<sup>d</sup>.

Rd of master Duxsell, for his lycense for pryntinge of a ball-  
lett intituled the unconstant state and tyme of man's lyfe iiijd.

Rd of John Alde and John Awdelay, for thayre lycesses  
for pryntinge of Coxes agaynst sosserers and coungerers, w<sup>t</sup> an  
Almanacke ..... viij<sup>d</sup>.

[On 25 July, 1561, Francis Cox was set on the pillory in Cheapside,  
“being accused of the use of certayne sinistral and divelish artes.” These  
he disavowed, and the above entry may refer to a little work called “The  
unfained Retraction of Francis Cox,” or, more probably, to Cox’s “Short  
treatise, declaringe the detestable wickednesse of magickall sciences, as  
Necromancie, Conjurations of spirites, Curiousse Astrologie, and such  
lyke,” printed with the date of 1561. Ames says that the entry is “A  
confession made by a preste, which stode upon the pyllorye with viij. moo,”  
but this seems to be a mistake. In 1575 was published “Fran. Coxe, his  
Treatise of the making and use of divers Oyles, Unguenta, Emplaisters,  
and stilled waters.”]

Rd of master Wally, for his lycense for pryntinge of a Bal-  
lett of the Bacheler ..... iiijd.

[This is doubtless the excellent ballad which has been handed down to  
our time in the Editor’s MS. (not older than the reign of James I.) in  
the following form.

#### THE BATCHELOR.

“ Hough for the batchelor! merry doth he live,  
All the day long he can daunce, sing, and playe:  
His troubles they are like to water in a sive,  
The more that poureth in, the more it will away:  
This is the verie truth I doe declare and saye.  
Maryed men for him may sit, sighe, and grone,  
He is well content, and letteth well alone.

1561-2.

The haples maryed man is tyed to one wife,  
 And from her syde he dareth not to goe:  
 If he goe astray, it were pitie of his life,  
 For ever after is but miserie and woe.  
 But the jollye batchelor lyveth never soe;  
 He may take as many wyves as pleaseth his will,  
 And happie woman is her dole that pleaseth him still.

The man who is maryed must goe home at night,  
 He can never stay carowsing with his frendes;  
 If once he staye away, he were best keepe out of sight;  
 He never enough can make his wife amedes.  
 Knoweth she where he is, she commeth or els sendes,  
 And leads him such a daunce as is pitie for to see;  
 But a batchelor's lyfe is the onely lyfe for mee.

He hath no childeeren to cry, and puke, and pule,  
 And put an ende to the quiet of his lyfe;  
 He hath no wife that with a three legd stoole  
 Maye combe his head and keepe continual stryfe.  
 Alas, is no miserie equall to a wife!  
 Ask all that have tried it, if they dare to tell,  
 And they will saye a wife is on earth the onely hell.

She may take in hand to plant his head with thinges  
 That grow on bulls, and cowes, and sheepe some time,  
 And if he but complaine, then out at doores she flinges,  
 And thinketh to controule her it is a greevous crime.  
 She will be ruled by reason nor by ryme:  
 She doth what her liketh, and goeth where she list,  
 And oft before her husband's face she willeth to be kist.

A batchelour may drinke, and never care a strawe  
 Who payeth the shot, or whether it is payde:  
 He never feareth sargent or the law,  
 Nothing in this world can make the man afayde.  
 A husband, God it wot, is every daye dismayde;

But hath brought on him selfe his owne miserie,  
And ought to have no pittie from such as you and mee.

1561-2.

When a jollie batchelor goeth to a fayre,  
He hath money in his pockets, and may it freely spend;  
He marketh prettie damosells in a clustre there,  
And plungeth soone among, to see what they pretend.  
He giveth them garters, gloves, and ballades without end;  
True love knotts and ribans, or what so they espye,  
And they rewarde him well with some thinge by and bye.

Hough, then, for the batchelor ! his merie hart lives long ;  
His daie is all sunshine the whole yeare round :  
If his bodye faile, his harte is alwaye yonge,  
Whiles that he can keepe him selfe above the ground.  
This is the truth, as I have ever found.  
Sing, then, for batchelors, a merie life that leade,  
And sighe for the maryed men, for they are sad in deede."]

Rd of Raufe newbery, for his lyicense for pryntinge of a ballett intituled, yf truth be in the storyes olde, &c. .... iiijd.

Rd of Alexandre Lacye, for his lyicense for pryntinge of ij. ballettes, the one intituled will it never be the better, and the other dyvers auncyent lawes, &c. .... vijd.

Rd of William norton, for his lyicense for pryntinge of a ballett intituled manners for matrons ..... iiijd.

[Respecting none of these ballads, and many more, have we any information. They are not now known by such titles.]

Rd of William Coplande, for his lyicense for pryntinge of a ballett intituled Holly and Hyve, &c. .... iiijd.

[This is perhaps the ballad inserted by Ritson in his "Ancient Songs and Ballads," (i., 131, edit. 1829) under the title of "The contest of the Ivy and the Holly," which he gives "from a MS. of Henry the VIth's time." It is not known in print.]

- ✓ 1561-2. Rd of Heugh shynleton, for his lycense for pryntinge of a  
Balled intituled when Ragynge love, &c. .... iiijd.

[The third time this popular poem has been entered. See pp. 5 and 36.]

- Rd of Rychard Lante, for his lycense for pryntinge of a balle-  
lad intituled a prayer of Lady englonde ..... iiijd.

- ✓ Rd of owyn Rogers, for his lycense for pryntinge of a new  
yeres gyfte made by Leves Evauns ..... iiijd.

[Lewis Evans was a schoolmaster, and had been a Roman Catholic, as appears by his "Castle of Christianitie," 1568. Earlier in life, he wrote "a new Balet, entituled Howe to wyve well," (reprinted in "Old Ballads from Early Printed Copies," 1840,) which, like the above "New Year's Gift," was from the press of Owen Rogers. We shall find other original productions by Evans, licensed hereafter, besides translations from Horace.]

- Rd of William Shepparde, for his lycense for pryntinge of a  
ballad intituled Tom Longe, y<sup>e</sup> Caryer ..... iiijd.

[This ballad becoming popular, we shall presently meet with other entries regarding it.]

- Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballad intituled the Woman of Canyne ..... iiijd.

[Founded, of course, on the beautiful incident of the Woman of Canaan, in the xvth chapter of St. Matthew.]

- Rd of Thomas Colwell, for his lycense for pryntinge of a  
balled intituled Hay de gye ..... iiijd.

[The popularity of this ballad, whatever it might be, led very soon to the entry of an answer to it. Rustic dances were called "Heydegies" by writers of the time, and, among other authorities, the word occurs in this sense in Lily's "Endymion," 1591.]

- Rd of John Alde, for his lycense for pryntinge of a balled  
intituled Rusticus and sapyence ..... iiijd.

[No production with this title is anywhere noticed among the works printed by Alde. Of course, we ought to read "Rusticus and Sapiens."]

Rd of mr. Wolfe, for his lycense for pryntinge a polige in 1561-2.  
engleshe ..... .... xij<sup>d</sup>.

[This was probably meant by the clerk for the *Apologia Ecclesiae Anglicanae* in English, printed by Reginald Wolfe in 1562.]

Rd of Thomas Hackett, for his lycense for pryntinge of a  
boke intituled phelantropose..... iiiij<sup>d</sup>.

[No work with anything like the title of *Philanthropos* is found in  
any list of the books from Hackett's press.]

Rd of William Coplande, for his lycense for pryntinge of  
the booke of Virgill in 4<sup>to</sup> ... .... iiiij<sup>d</sup>.

[This entry is important, because it may be said to set at rest the question whether W. Copland were the printer of the imperfect and unique "Virgilius" in the Garrick collection. Dr. Dibdin maintained the affirmative on various grounds, (iii., 171) without being aware that it was actually assigned to him in the Stationers' Registers. We find extant an imperfect copy of "Virgilius," supposed to be in the types of W. Copland, and here we see that he paid 4*d.* for entering it. Mr. Utterson reprinted the tract from an edition belonging to the late Mr. Douce, by Doesbroch at Antwerp. The story has no relation whatever to the *Aeneid*; but Herbert, (i., 359) being puzzled by the entry, introduces an unlucky conjecture in a note, that the "Virgill" there mentioned was another impression of the translation by Gawin Douglas.]

Allde, for iij. ballettes ..... .... [no sum.]

[This memorandum is in the margin of the Register.]

Rd of heugh shyngeleton, for his lycense for pryntinge of iij.  
balledes, the one intituled an answeare agaynste Haye de gye ;  
the other comme mery home, John ; the thyrde a godly exhortation,  
exhortynge gode's people for to rejoice ..... xij<sup>d</sup>.

[The ballad called "Hay de gye," as we have just seen, was licensed to Thomas Colwell : here we have an answer to it.]

Rd of Alexandre Lacye, for his lycense for pryntinge of

- ✓ 1561-2. serten graces to be sayde before denner and after denner, w<sup>t</sup> a ballad intituled A lamentation of the meserye of mankynde viij<sup>d</sup>.

[In connexion with these "graces to be said before dinner and after dinner," we may take this opportunity of mentioning a very curious work in prose, (existing only, as far as we know, in the Lambeth library,) printed by John Kingston, but no where included among works from his press. It bears date in November, 1558, and is entitled "A speciall grace appointed to have been said after a banquet at Yorke, upon the good nues and Proclamation thear of the entraunce in to reign over us of our soveraign lady Elizabeth," &c. It occupies many pages 8vo.; and, as it must have taken more than an hour in the delivery, it was very well that it should have come "after the banquet." It goes over all the circumstances of the kingdom, especially as regarded religion; and while it inveighs bitterly against Roman Catholics, and most of all against "stout Stephen of Winchester," as Gardiner is called, it nevertheless exhorts the Queen to a course of forbearance and mercy towards the enemies of the new faith. No name is to be found in any part of the tract; and on some accounts it seems so objectionable, that we should not be surprised if it had never been published, but, having been sent to Lambeth for the Archbishop's approbation, had been stayed there.]

- Rd of Thomas Colwell, for his lyicense for pryntinge of a balled intituled to passe the place ..... iiiij<sup>d</sup>.

[We insert this ballad, or a moralization of it, from MS. Addit., Brit. Mus., No. 15,225, as a specimen of the pious parodies of the time, although the MS. is of a considerably later date.

#### TO PASS THE PLACE.

"To passe the place where pleasure is,  
it ought to please our fantasie,  
If that the pleasure be amis,  
and to god's word plaine contrarie,  
Or els we sinne, we sinne,  
And hell we winne,  
Great paine therein,  
All remedie gone,  
Except in Christ alone, alone.

1561-2.

The lives that we long lived have  
 In wantonnesse and jolitie,  
 Although the[y] seeme and show full brave,  
 yet is their end plaine miserie.

Let us therefore, therefore,  
 Now sinne no more,  
 But learne this lore,  
 All remedie gone,

Except in Christ alone [alone].

And say we then with Salomon,  
 that bewtie is but vanitie;  
 Yet they that feare the lord alone  
 shall sure enjoy felicitie.

For this may we, may we,  
 Perceive and see  
 Most true to be,  
 All remedie gone,

Except in Christe alone, alone.

Our perfett trust and confidence  
 must fixed be on Christ onelie,  
 Servinge our lord with pure pretence,  
 and shunning all hipocrisie,  
 Which might us draw, us draw,  
 From gode's true law :  
 Markē well this saw,  
 All remedie gone,

Except in Christ alone, alone.

If gode's true word, by preaching plaine,  
 might anie wise us certifie,  
 We could not then so blind remaine,  
 but should embrace the veritie.  
 For why the word, the word,  
 Of god our lord  
 Doth well record  
 All remedie gone,

Except in Christe alone, alone.

E

1561-2.

Our faithfull frendes, the pastors pure,  
 doe give us councell certainlie  
 From wickednesse for to be sure  
 to leave our fooleish fantasie,  
 Which is the springe, the spring,  
 That doth us bring  
 To eich ill thing,  
 All remedie gone,  
 Except in Christ alone, alone.

What wisdome have our wicked wittes  
 to worke all thinges untowardlie ?  
 What reason restes in such fond fittes  
 to cause things chance so fowardlie ?  
 Therefore betime, betime,  
 Leave we our crime,  
 And learne this rime,  
 All remedie gone,  
 Except in Christ alone, alone."]

Rd of Rycharde Tottle, for his lycense for pryntinge of a boke intituled one hundred good poyntes of husboundry maryed unto a hundred good poyntes of huswyfry, newly corrected and amplfyfed ..... iiijd.

[No edition of so early a date, in which the "good points of husbandry" are "married to a hundred good points of huswifry," is now known. Dibdin quotes John Kyng's "sale catalogue" upon this question, in ignorance of this important entry in the Register, which directly and strongly confirms the fact he is endeavouring to establish.]

Rd of heugh Shyngleton, for his lycense for pryntinge of a ballett intituled Elderton's Jestes with his mery Toyes... iiijd.

[Two ballads by William Elderton are reprinted from the original broadsides in "Old Ballads from early Printed Copies," 1840, one of them dated in 1559, and the other, without date, but probably about 1570. See also p. 56 of the same work. If "Elderton's Jestes with his merry Toys" ever came out, no copy has descended to our time, and, for

a reason to be assigned presently, perhaps, the tract was suppressed. In 1561-2, the volume of " Roxburghe Ballads," 1847, is an Epitaph by Elderton upon Bishop Jewell, who died in 1571.]

Rd of Thomas hackett, for his lycense for pryntinge of a ballett intituled in the prayse of worthy ladyes here in by name, and especyally our quene Elyzabeth, so worthy of fame ..... iiijd.

[This title, like many others, is clearly metrical, though written by the clerk as prose: the ballad has not survived in print or MS.]

Rd of Thomas Hackett, for his lycense for pryntinge of a dialoge of wyvynge and thryvyng of Tusshers, with ij lessons for olde and yong ..... iiijd.

[Tussher is doubtless to be read Tusser, meaning Thomas Tusser, before mentioned; but this work by him, if it ever were printed, is not now known.]

Rd of Rowlande Hall, for his lycense for pryntinge of a letter of Nycholas nemo ..... iiijd.

[The work is only heard of in the above entry: we may presume, perhaps, that it was humorous and satirical. Nicholas Nemo is a character in the old play, "The Three Ladies of London," 1584 and 1592, but there is no letter from him in the course of that performance.]

Rd of John Alde, for his lycense for pryntinge of serten ballettes, the fyrste intituled of a hunter, the secounde of Remembraunce of gode's mercy, the thyrde agaynste detraction, the iiijor the twynlynge of an ee, and the v<sup>th</sup> lett us looke shortly for the latter daye, and last of all of unthrefts ... ij.

[If any of these have been preserved, we are not able to recognise them by the titles here given. In "The Handful of Pleasant Delights," 1584, is a song, beginning

" When as the hunter goeth out  
with hounds in brace," &c.,

which may be meant by the ballad of "a hunter;" but that was to be sung "to the tune of The Painter." We may not inappropriately intro-

1561-2. duce here a notice of a tract printed by John Alde for Edward Halley, in 1562, with the following title, for an entry of which we have searched in vain in the Register—"A Complaint of the Churche against the barbarous tiranny executed in Fraunce upon her poore members. 1562," &c. It is wholly in verse, and anonymous; and as we have never heard of any copy but that we have used, we may be allowed to quote a very few lines merely for identification—

"Record the rout of strangers there,  
that Guise hath cald for aid ;  
Record their Armes embrewd with blood,  
with pitie never staid ;  
Record that bloody feare Edict,  
that horrible decree  
Proclaimd in June (o, Scithian Duke,  
o, barbarous cruetie) ;  
Record, alas, alas recorde  
the bloudshed every where :  
In executing it with force,  
Not man nor God they feare," &c.

This publication seems to have preceded the Queen's Declaration, inserted at length by Stow, in his *Annals*, 1097.]

Rd of Thomas Hackett, for his lycense for pryntinge of an dytty towchynge the Ryghte honorable earle of Sussex, Lord Depute of Irlonde, of serten feates of warre donne in the north Iles of Skottlande, w<sup>t</sup> an other ballett in the prayse of a serten Ladye ..... iiijd.

[Hackett here seems to have procured licenses for three ballads at the price of one.]

Rd of John Alde, for his lycense for pryntinge of an admonition to Elderton to leave the Toyes by hym begonne, &c. iiijd.

[Perhaps this "admonition" was effectual, for we do not meet with any evidence that "Elderton's Jests with his merry Toys," before entered, (p. 50) were ever printed. John Alde printed, without date—

"A supplication to Eldertonne for Leaches unlewdnes,  
Desiring him to pardon his manifest unrudenes,"

which bears the name of William Fulwood, has been preserved in a 1561-2. broadside, and contains the subsequent allusion to Elderton's red nose: this peculiarity was about thirty years afterwards mentioned by Thomas Nash in his "Strange News," where he speaks of him as at that date (1592) recently dead. Fulwood says—

"It was, no doubt, unhomely done  
to chalenge, in such case,  
So fyne a felow as Eldertonne,  
that hath so fayre a face.

But though your face be never so riche,  
so precious or so gay,  
Yet will he scratche it if it itche,  
the paines for to delay."

The above entry against "Elderton's Toys" will occur again presently, and in the same words, excepting that, in the second instance, what is here called an "admonition" is there stated to be "a ballad."]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the infortunate fortune, or myschaunces that happen to suche that waunte grace and not servynge of god, &c. .... iiijd.

Rd of heugh Shyngleton, for his lycense for pryntinge of a ballett intituled the genealoge of Antechriste ..... iiijd.

Rd of Fraunces godlyfe, for his lycense for pryntinge of the picture of a monsterus chylde w<sup>ch</sup> was bowne in suf-folke ..... [no sum.]

[Perhaps the clerk of the Company did not know what ought to be the charge for a license for a publication of this kind; but, when he made the subsequent entry, he had ascertained that it should be the same as for a ballad, play, or tract.]

Rd of John Alde, for his lycense for pryntinge of a picture of a monsterus pygge ..... iiijd.

[See afterwards "a picture" of, probably, the same "monstrous pig," licensed to Garrad Dewes, with the additional information that it was to be seen at Hampstead.]

1561-2. Rd of Thomas Hackett, for his lycense for pryntinge of a new interlude of the ij synnes of Kynge Davyd ... .... iiiij.

[No such interlude is now known, and we are not aware of any other mention of its existence. Among the Roxburgh Ballads, now in the British Museum, is one of very old date, (although in that edition printed for J. Wright about 1640) entitled "The Story of David and Berseba." Possibly this relates to one of the "Sins of King David" mentioned in the entry. It is easy to imagine why the publication of such an "interlude of the two sins of King David" should have been prevented, and this may be the reason why we have no trace of its existence, excepting in the Registers. G. Peele's play, "The Love of King David and fair Bethsabe," was not written until many years afterwards, and printed in 1599.]

✓ Rd of Edmonde Hallye, for his lycense for pryntinge of a ballett intituled agaynst fylthy wrytinge and suche lyke delighthyng ..... .... iiiij<sup>d</sup>.

[This broadside exists, and purports to have been "Imprinted at London by John Alde, for Edmond Halley, and are to be sole in Lumbard strete, at the signe of the Egle." It is contained in the volume of "Old Ballads from Early Printed Copies," 1840; and, as there suggested, seems to have been part of a literary contest in which the pious author, Thomas Brice, (whose name is at the end) had been engaged with some unknown antagonist. The name of Brice will often occur hereafter.]

Rd of John Tysdayle, for his lycense for pryntinge of iij Ballettes, the one intituled newes out of Kent; the other a new ballett after the tune of Kynge Salomon, and the other newes out of heaven and hell..... xij<sup>d</sup>.

[John Byddell printed "News out of Hell," according to Ames, in 1536, and John Gowghe printed "News out of Heaven" in 1541; but we know nothing of any broadside or performance in any other shape, called "News out of Heaven and Hell." In 1565, W. Copland printed a tract called "Newes come from Hell of love unto all her welbeloved frendes, as Usurers, which with other useth Extorsion," &c. At the end we read "Finis qd J. E.", and it is a very ill written, and worse printed, attack upon all who lent out money at interest:—"This devylles

use," (says the author) " wyl never be left onelest the quenes grace 1561-2. with her noble Counsayll dothe set forth a commaundement upon Payne of death it shal be lefte, for they feare not God." It is no where enumerated among the productions of W. Copland's press; and, as we do not find any license for it, we may infer that it was printed without authority from the Stationers' Company. Adverting to the earlier portion of the above entry, we may observe that the ballad called "News out of Kent" may have been "There was a Maid came out of Kent," quoted in W. Wager's interlude, "The longer thou livest, the more foole thou art," n. d. Among the Roxburgh Ballads are several upon Solomon—one called "Solomon's Sacrifice," (i., 390) and another "Solomon's Sentences," (i., 391.)]

Rd of John Tysdale, for his lyicense for pryntinge of ij ballethes, Kyt hath loste hyr keye, the other, the Country hath no pere, newly moralized..... viij<sup>d</sup>.

[The subsequent ballad is probably what is alluded to in the entry, but we transcribe it from a MS. of a later date.

#### KITT HATH LOST HER KEY.

f. 73 v.  
v. 1

"Kit hath lost her key,  
But I have one will fyt  
Her locke, if she will try,  
And doe not me denie:  
I hope she hath more wytte.

My key is bright, not rusty,  
It is soe oft applied  
To lockes that are not dusty,  
Of maydens that are lusty,  
And not full fillde with pride.

Then, Kitt, be not to[o] prowde,  
But try my readie key,  
That still hath bene allowde  
By ladyes faire a crowde,  
The best that ere they see.

1561-2.

You can but try, and than,  
 If it fitts not, good bye:  
 Go to some other man,  
 And see if anie can  
 Doe better, Kitt, then I.  
  
 But neere come backe to mee,  
 When you are gone away,  
 For I shall keepe my key  
 For others, not for thee:  
 Soe, either goe or stay."

The word "moralized," as applied to a ballad called "The country hath no peer," occurs in this entry for the first time. Whenever a ballad became popular, it was the custom for pious poets to write a religious parody upon it, to the same tune; and this was what was then well known by the term "moralization:" of the practice various examples will be found, in the course of our extracts from the Stationers' Registers. The ballad above quoted cannot well be called a "moralization," although its import is ambiguous.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled an admonition to elderton to leave the toyes by hym begounne ..... iiiij<sup>d</sup>.

[We have just had this entry, (p. 52) and in nearly the same terms: Alde must have paid for it twice, perhaps by mistake; and instances of the same kind, as regards other printers, are not very uncommon. On p. 59 will be seen a notice of Elderton's "Answer for his Merry Toys."]

Rd of Thomas Colwell, for his lycense for pryntinge of iiij ballethes, the one intituled yf wytt wolde searve my will and harte, the other a new ballett of iiiij<sup>or</sup> of the commandementes. The thyrde a new ballett, thus goeyth the worlde now in these our dayes, &c. ..... xij<sup>d</sup>.

[The last is probably "The maner of the World now a dayes," a broadside printed by W. Copland, and subscribed J. S., meaning, perhaps, John Skelton: see Dyce's Skelton's Works, i., 148. In Lambeth Library is preserved in MS. (No. 159) a poem entitled "Now a Dayes,"

in precisely the same measure and spirit as Skelton's satirical ballad, of 1561-2. which, though highly curious, nobody has made any mention. It was clearly written long before the Reformation, and the following two stanzas will give a notion of the whole.]

“ Men say that priors and abbottes be  
 Grete grosyers in this counstre :  
 They use bying and sellynge openlye,  
 the church hath the name.  
 Thei are not content with ther possession,  
 But gapyng ever for promotion,  
 And thus withdrawing men's devotion,  
 Unto the landes grete shame.

And in lykewyse the commynalte  
 Apply them selff ryght marvelouslye  
 To lerne craftes and subtilite,  
 ther neybours to begyle :  
 The sister will begile the brother,  
 The childe wyll begyl the mother ;  
 And thus one will not trust another,  
 Yf this world last a whyle.”

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#### FYNES FOR BRAKYNGE OF GOOD ORDERS, AS FOLOWETHE.

Rd of master Wally, for his fyne for pryntinge of Jacobe  
 and his xij sonnes without lycense ..... viij<sup>d</sup>.

[We have before us a copy of this very rare production, consisting of 116 seven-line stanzas. It purports to have been “Imprinted at London by John Alde, for John Harrison,” without date, and the poem begins, as it were, on the title-page, which is headed, “The History of Jacob and his twelve Sonnes;” underneath it is a woodcut of a throned king, with two kneeling courtiers on each side. In the Rev. S. R. Maitland’s “List of Early Printed Books at Lambeth,” 1843, p. 320, is a notice of a curious fragment of this poem of a different edition—perhaps that for printing which without license Walley was fined; but, as it has neither beginning nor end, it is impossible to ascertain the point. No author’s name is any]

1561-2. where given; and, as the production is of the greatest rarity, we may be pardoned for quoting the concluding stanza from the copy in our hands.

“Now, ye that shall this book see or read,  
Doo not think that it is contrived of any fable,  
For it is the very Bible in deed,  
Wherin our faith is grounded ful stable.  
Now, God give us grace, that we may be able,  
By merit of his Passion, to Heaven to ascend:  
For this matter heer I make an end.”

Rd for serten bokes in fryneshe and Englesshe, w<sup>ch</sup> was taken goynge hawkynge aboue the stretes, w<sup>ch</sup> ys contrary to the orders of the Cytie of London ..... iiiij<sup>s</sup>. iiiij<sup>d</sup>.

[This is a remarkable entry in reference to the dissemination of popular literature at the time; and it applied not only to books in English, but in French. Doubtless, the members of the Stationers' Company, who kept shops or stalls, were opposed to the "hawking about the streets" of books which they had on sale; and, from the terms of the memorandum, we may infer that the Corporation had issued "orders" to the "contrary."]

Rd of Thomas Hackett, for his fyne, for that he pryned a balett of Tom longe the Caryer ..... ij<sup>s</sup>. vj<sup>d</sup>.

[“Tom Long, the Carrier,” had been licensed to William Shepparde, (see p. 46) and Thomas Hackett must have invaded Shepparde’s right. The fine was considerable for the time, comparing it with other impositions of the same kind.]

Rd of William Coplande, for his fyne for a boke of hawkynge, huntinge, and fysshinge, contrary to the orders of this howse ..... iiiij<sup>d</sup>.

[Of this memorandum no notice seems to have been taken, although it relates to so singular and valuable a work as W. Copland’s “Booke of hawking, huntyng, and fysshyngh, with all the properties and medecynes that are necessary to be kept.” The fine was only the sum usually paid for a tract in the Stationers’ books, and the probability seems to be that Copland had disobeyed “the orders of this house” by not having duly entered it for publication. In the first scene of Ben Jonson’s “Every

**Man in his Humour,**" Master Stephen talks of "the hawking and hunting languages," and of "the book" he wants to keep his hawk by, but this has been plausibly supposed to refer to "The Gentleman's Academy, or the Book of St. Albans," which had been printed three years before the date when the play was first acted.]

Rd of Thomas Colwell, for his fyne, for that he printed ij Ballettes, the one intituled the overthrowe gyven to the dysprayse of hay de gye, the other, Elderton's answere for his mery toyes, &c. .... v<sup>s</sup>.

[This fine seems severe, and the publication of the two ballads, one defending Hay de Gye, and the other Elderton's answer to such as had attacked him on account of his "merry toys," must, we may suppose, have been attended with some circumstances of aggravation. Colwell was the printer of Hay de Gye (p. 46); at least, it is entered in his name, and hence the publication by him of the defence of it.]

#### FOR TAKYNGE OF FYNES FOR COPYES, AS FOLOWETHE.

[The following list applies, as it should seem, to the twelve months 1562-3. between July, 1562, and July, 1563.]

Rd of Edmonde Hallay, for his lycense for pryntinge of a ballett intituled Elderton's parrat answered ..... .iiij<sup>d</sup>.

[We thus hear of the answer to it before we have had any information as to "Elderton's Parrot:" perhaps the latter had come out without license, or it might be one of Elderton's "Merry Toys." Skelton had written a poem called "Speke Parrot," printed by Lant without date, but not very long before Elderton's "Parrot" must have come out: see Dyce's "Skelton," vol. ii. Possibly, what Elderton wrote was an imitation of Skelton's production.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled pryd to invade accordynge to the act lately made .....

[This ballad must refer to the "Act of Apparel" that came out in May, 1562, mentioned in the Journal of a Londoner among the Cotton

1562-3. MS. Vitell., f. v.: the "pride" of those who were fond of wearing huge ruffs, great breeches, long swords, and daggers and buckles with long pikes, was thus "invaded." These "Acts of Apparel," or, more properly, proclamations against excesses in dress, were not unfrequent during the reign of Elizabeth: they had begun as early as 3 and 4 Edw. IV., and were continued by Henry VIII. and Philip and Mary. See "The Egerton Papers," printed by the Camden Society in 1840, p. 247.]

Rd of Thomas Colwell, for his lycense for pryntinge of a Comyde or interlude of mr. John Bale.....vj<sup>d</sup>.

[Colwell printed John Bale's "New Comedy or Enterlude concerning thre lawes of Nature, Moises and Christe," &c., with the date 1562 on the title-page. No other drama by Bale came from Colwell's press, so that we may presume that the entry here of "a Comedy or interlude of Mr. John Bale" alludes to the above.]

Rd of William greffeth, for his lycence for pryntinge of a ballett intituled a dyscription of the nature of a byrchen brome .. .... iiijd.

[A song to the tune of "Broom," which tune may have been derived from the above ballad, is contained in "The Mad Pranks and Merry Jests of Robin Goodfellow," 1628, but first printed, perhaps, forty years earlier. At the back of the title-page of the first edition of Harman's "Caveat for Common Cursitors," 1567, is the representation of a "birchen broom," and some lines, which possibly had reference to this ballad: they are headed—

"Three things to be noted al in their kind—

A staff, a besom, a with that will wind;"

meaning the materials of which a broom is composed. Underneath is a woodcut of a broom, with these lines—

"A besom of byrche for babes very feete,

A long lasting lybbet for loubbes as meet;

A wyt so wynde up that these will not keepe:

Bynde all up in one, and use it to sweepe."] ]

Rd of William greffeth, for his lycense for pryntinge of a ballett intituled the dyscription of the penne.....iiij<sup>d</sup>.

Rd of Rycharde pekerynge, for his lycense for pryntinge of 1562-3. a ballett intituled a godly new ballett approvyng by the scriptures that our salvation coseth only in christe ..... iiijd.

[The clerk seems to have been in unusual haste when he made this entry: for "Rycharde" we ought to read *William*, and for "coseth," *consisteth*. The first of these blunders is repeated in the next entry.]

Rd of Rycharde Pekerynge, for his lycense for pryntinge of a ballett intituled god morowe to you good syster Jone... iiijd.

Rd of James Robotham, for his lycense for pryntinge of iij ballethes, the fyrrst intituled the lamentation of christe for man; the seconde how christe Calleth man frome the worlde; the thyrde agaynst the invention of man's mynde ..... xijd.

Rd of nycholas englonde, for his lycense for pryntinge of a boke intituled the fyrrste and ix pte of Virgill .....

[In 1562, Rowland Hall printed for Nicholas England "The nyne fyrrst bokes of the Eneidos of Virgil, converted into Englishe yeарse by Thomas Phaer, doctour of phisicke, with so much of the tenth booke as since his death could be found," &c. Phaer had died in 1560. This is the work intended by the clerk: the first seven books had been published in 1558, but we have no trace of them in the Registers.]

Rd of James Robotham, for his lycense for pryntinge of a boke intituled the boke of chestes ..... iiijd.

[This book on Chess came out with the date of 1562, as "The Pleasaunt and wittie Play of the Cheastes, renewed," &c. It was printed by Rowland Hall, for James Rowbotham. See also p. 67.]

Rd of Alexandre Lacye, for his lycense for pryntinge of a diologue betwene lyfe and death .....

[On p. 35 there is an entry by Owen Rogers, of "A ballad of Life and Death;" perhaps the same as the present "dialogue."]

Rd of Cherlewood, for his lycense for pryntinge of a ballett intituled a diologue of the Rufull burryinge of powles .....

[If "burrynge" mean *burning*, Charlewood came rather late into the

1562-3. field with his ballad on the calamity at St. Paul's Cathedral, which had taken place in June, 1561, and accounts of the event were immediately printed, see p. 39. But see *post* what is said of the sermon of the Bishop of Durham, to which the tract above entered may have related.]

Rd of John Cherlewood, for his lycense for pryntinge of a ballett intituled o lorde w<sup>t</sup> harte in heaven so hye, &c.... iiiij<sup>d</sup>.

Rd of garrad Dewes, for his lycense for pryntinge of a pyc-  
ture of a monsterus pygge at hamsted ..... iiiij<sup>d</sup>.

[We have already had "a picture of a monstrous pig" licensed to John Allde, (p. 53) and the "monstrous pig" here recorded was in all probability the same animal.]

Rd of owyn Rogers, for his lycense for pryntinge of a ballet  
intituled ho, Guyse the chefe of that gredy carryson.... iiiij<sup>d</sup>.

[To what particular event in the history of the Duke of Guise this ballad may refer is somewhat uncertain: it is the first time any clear allusion has been made in the Register to the pending contest in France. "The same day at night, [14th November, 1562] came a commandment to the masters of every parish and mistresses should pray to [God] this three days for to help them that be sent beyond the sea against the Duke of Guise, the which the Prince of Condé does intend for to meet in the field on Tuesday."—Journal of a Londoner, MS. Cotton. Vitell., f. v.]

Rd of Rowland Hall, for his lycense for pryntinge of a boke intituled the Castell of memory..... iiiij<sup>d</sup>.

[This was a translation by William Fulwood, a poet and writer of ballads, before mentioned, (p. 53) from the Latin of Bergomatis: it has some good verses by the translator, both at the beginning and end. Fulwood's best known work was "The Enemie of Idleness, teaching the manner and stile how to endite, compose, and wryte all sortes of Epistles and Letters," &c., 1568, in prose and verse. The verse consists chiefly of amorous epistles, which are intended as models for young gentlemen in writing to the objects of their affection. They are six in number, and are thus headed—

"A constant Lover doth expresse  
His griping grieves, which still increase.

A Lover pearst with Cupid's bowe  
Thinks long till he be rid of woe.

1562-3.

A secrete Lover writes his will  
By story of Pigmalion's ill.

A Lover hath his Ladies hart,  
And writes to hir, as is his part.

A Lover, sicke for very love,  
To pitie doth his Lady move.

A faithfull Lover, filing smart,  
Doth nippe his Ladie, false of hart."

The work (which is dedicated by Fulwood, a Merchant Tailor, to the Master and Wardens of his Company) was so popular, that it was often reprinted: there are editions of it in 1571, 1578, and 1591; and no doubt others, of which we have at present no knowledge.]

Rd of William Coplande, for his lycense for pryntinge of an Interlude intituled Jack Juggeler and m<sup>r</sup>. boundgrace ..... iiijd.

[This is the entry of a drama of which only one copy exists, now in the library of the Duke of Devonshire: it is called, on the title-page, "A new Enterlude for Chyldren to playe, named Jacke Jugeler, both wytte and very playsent." It was printed by Copland, without date, but the preceding entry will serve to show about the time of its publication. The clerk made a mistake when he wrote "m<sup>r</sup>. boundgrace," for on the title-page and elsewhere the character named is "Mayster Boungbrace." It has been reprinted for the Roxburghe Club; and an account of it may be seen in Hist. of Engl. Dram. Poetry and the Stage, ii., p. 363.]

Rd of m<sup>r</sup>. Tottle, for his lycense for pryntinge of the Tragi-call history of the Romeus and Juliett, w<sup>t</sup> sonnettes ... iiijd.

[The terms of this entry are important, because they show that Tottle originally intended to annex to this story of "Romeus and Juliett," as versified by Arthur Brooke, other poems by him, under the designation of "sonnets," then meaning short productions in every kind of verse: these, however, did not come out with the main poem, and were never

1562-3. heard of afterwards. Brooke tells us, in his address "to the Reader," that he had composed pieces, "in divers kindes of style," adding—

"The eldest of them, loe,

I offer to the stake,"

meaning his "Romeus and Juliett." The letters "Ar. Br." only are upon the title-page of his "Romeus and Juliett," (which was again printed in 1587) but the authorship of the work is fully ascertained from a poem upon the death of "Maister Arthur Brooke, drownde in passing to Newhaven," in Turberville's "Epitaphes and Epigrammes," 1567: it proves also that Brooke did not long survive the publication of his "Romeus and Juliett," in 1562, the date of the colophon. This work has been recently reprinted in "Shakespeare's Library," vol. ii. It is a curious fact that Brooke himself tells us that he had seen the incidents represented on the stage even at that early date.]

Rd of William Avyn, for his lycense for pryntinge of a bal-  
lett intituled the newe ballett of Strangwysshe ..... iiijd.

[W. Birch wrote, and Alexander Lacy printed, "A new Balade of the worthy service of the late doen by maister Strangwige, in Fraunce, and of his Death," which was probably posterior, in point of date, to the ballad entered above. The hero was a pirate, who, being condemned and pardoned, entered the service of Queen Elizabeth, and was killed in an attack on a French port: this event did not happen until after 1563. Birch's ballad begins thus:—

"England hath lost a soldiour of late,

Who Strangwige was to name :

Although he was of meane estate,

His deedes deserved fame ;"

and he afterwards proceeds—

"In his yong yeares he walked wyde,

And wandred oft a stray ;

For why, blynd Cupid did him guyde

To walke that wyldsome way.

Thus here and there, I wot not where,

He sounded where to ryde ;

But happy haven he found no where,

Nor harbour for to abyde."

Only a single copy has descended to us, but what we have given will, 1562-3. probably, be considered a sufficient specimen. The above ballad has been mentioned before, p. 19, as well as Birch's "Song between the Queen's Majesty and England."]

Rd of nycholas Wyer, for his lycense for pryntinge of a boke intituled the demaundes ..... iiijd.

[This refers to "The Boke of Demaundes of the scyence of Phylosophye and Astronomye, betwene Kynge Boccus and the Phylosopher Sydracke," and not to "The Demaundes Joyous" originally printed by Wynkyn de Worde, in 1511, and privately reprinted, within the last few years, with some remarkable errors: among them we may notice the imprint, in which Wynkyn de Worde is made to reside "at the sygne of the *swane*," instead of the *sonne*, where everybody knows he carried on business. "Boccus and Sydracke" had been also printed by T. Godfray and by Robert Wyer, both without date.]

Rd of shyngleton, for his lycense for pryntinge of ij ballettes, the one intituled Care causethe men to Crye, newly altered; the other declarynge how to avoyde the temptation of Sathan in these poyntes folowengen ..... viijd.

[“Newly altered,” in this entry, may perhaps be equivalent to *moralized*: we have already seen (p. 10) that “If care do cause men cry,” &c., was printed by Tottell among the poems of Lord Surrey; and it may be curious matter of speculation how many of these productions by Surrey, Wyatt, and others, had appeared as broadsides, before they were collected by Tottell, and included in his Miscellany, 1557. Certainly, some of the earliest entries in the Stationers’ Registers refer to separate broadsides of pieces inserted by that printer.]

Rd of John Alde, for his lycense for pryntinge of a ballett of Robyn hod ..... iiijd.

[The “Merry Jest of Robin Hoode,” with its addition, the “newe playe for to be played in Maye games,” &c., from the press of W. Copland, is the only piece respecting this outlaw, printed about this time, that has descended to our day: it first came from the press of Wynkyn de Worde, if the fragment possessed by Dr. Farmer, supposed to be by Rastell,

1562-3. were not older, which does not seem likely. (Ritson's "Robin Hood," i., p. 2.) Ritson and others take no notice of the preceding entry, which probably related to an early impression of one of the old Robin Hood ballads, none of which, we believe, have reached us of an earlier date than about the middle of the seventeenth century.]

Rd of John Tysdayle, for his lycense for pryntinge of certayne godly Carrowles, to be songe to the glory of god ... iiijd.

[Carols "to the glory of God" are contained in Addit. MS., Brit. Mus., No. 15,225. There are several printed copies, some of them much more ancient than the extant impressions, among the Roxburghe Ballads in the British Museum.]

Rd of William Jonnes, for his lycense for pryntinge of a boke intituled The Cytie of Cyvelite, translated into englischshe by William Paynter ..... vjd.

[This work, by the translator of "The Palace of Pleasure," (of which we shall speak hereafter) does not seem to be known, nor do we recollect that it is any where else mentioned : Ritson takes no notice of it.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the lover extollynge hys Ladyes..... iiijd.

Rd of Rowlande Hall, for his lycense for pryntinge of Cres-tentmas Carroles, auctorysshed by my Lorde of London... iiijd.

Rd of William Coplande, for his lycense for pryntinge of a ballett intituled the doynges of the Lorde Powynges, Awdelay, Wallope, and my Lorde gray ..... iiijd.

[The Lord Grey here alluded to was William Lord Grey of Wilton, father of Arthur Lord Grey, the patron of Spenser: he was buried at Cheshunt 20th December, 1562, according to the "Journal of a Londoner" (Cotton MS., Vitell., f. v.); but, according to an account of the ceremonial, published by the Camden Society in Sir P. de M. Grey Egerton's "Commentary on the Services, &c. of William Lord Grey of Wilton, K.G.," the funeral took place on 22nd December, Anno 5 Eliz. We shall presently see, licensed to another printer, "an epitaph of the death of the Lord Grey;" but Churchyard, in his "Chance," 1580, enumerates, among his productions, already printed, epitaphs on Lord Gray

of Wilton, Lord Poynings, "Maister Audley, the great soldiour," and 1562-3. Sir John Wallop; so that the entry above, made by W. Copland, doubtless refers to the first publication of Churchyard's "Epitaphs." That upon Audley is most likely the twenty-four verses preserved in Tottell's Miscellany, 1557, fol. 70, headed "In praise of Audley," beginning—

"When Audley had run out his race," &c.,

which we may therefore assign henceforward to Churchyard.]

Rd of James Robotham, for his lycense for pryntinge of a boke intituled the phelosophers game..... vjd.

[We have already had (p. 61) "the boke of the cheste," licensed to Robotham earlier in the year; and it was reprinted in 1563. It was the authorship of W. Fulce, who claims it in the dedication to a subsequent work by him. See p. 77.]

Rd of William Coplande, for his lycense for pryntinge of a ballett intituled Lettell Robyn Red breaste ..... iiijd.

Rd of Rycharde Applay, for his lycense for pryntinge of a ballett intituled the complaynte of a synner vexed w<sup>t</sup> payne iiijd.

[A ballad with this title by W. Birch is extant, printed by Alexander Lacy for Richard Applow, or Applay, as the name stands in the Register. It is a pious parody, or moralization, though not here so called, of Elder-ton's notorious ballad "The God of Love." See p. 68.]

Rd of leonerde gardener, for his lycense for pryntinge of a ballett intituled an ephetaph of the death of the lorde graye.

[i.e. William Lord Grey of Wilton. This may have been Churchyard's epitaph mentioned above—but, much more likely, a similar production by another author—printed originally in the form of a broadside.]

Rd of William Greffeth, for his lycense for pryntinge of a boke intituled the commendation of musyke, by Churcharde ..... iiijd.

[This is called "a book," and not a broadside: the author inserted it in none of the collections of his works, and never mentions it as his: if it were ever printed, it is now lost. His earliest known production,

1562-3. in the form of a tract, is entitled "A Myrrour for man where in he shall see the myserable state of this worlde." It consists of only three 4to leaves, and purports to have been "Imprynted at London by Roberte Toye," but it is not included in any list of the productions of Toy's press. It has no title-page, and probably never had one, the name of the poem being placed over the first of the 172 lines of which it consists. It is subscribed "Finis quod Thomas Churchard;" and "God save the Kyng," at the end, shows that Edward VI. was still reigning when it came out. Ritson never saw it, merely referring to Tanner; and, as it is a great literary curiosity, we subjoin a short specimen.

" Some men have treasure, and hartes ease at wyll,  
 Yet ever wyshing, and neare hath theyr fyll;  
 Soch fylthy lucre embraceth theyr hartes,  
 So that thei may have thei force not who smartes.  
 And though they have all, yet for more they gape:  
 They drinke both the wyne and lokes for the grape;  
 Whych maketh the poore ryght sore to lament,  
 For they have nothing but for dobble rent.  
 They wold wyn theyr fode wyt labour and sweat,  
 Yet all wyll not helpe, theyr rent is so great.  
 And where they were wonte to upholde a plowe,  
 Now scarce can they fynd the grasse for a cowe.  
 Theyr chyldren do watche, as haukes for their praye,  
 Yet can they not get one good meale a daye.  
 Soch woful morninge as in Englande  
 Was never before, I dare take in hande."

This was tolerably bold language, against wealthy but extortionate landlords, in the reign of Edward VI.]

Rd of William greffeth, for his lycense for pryntinge of the ballettes folowynge ; one the awnser to the iiiijth ballett made to the gods of love ; an other of Jonas : another Tyb will playe the tome boye ; and other agaynst drinkers ; and other of the noughe use of swerynge ; and other how the worlde ys well amended, quod lettle Jack of lente ..... ij<sup>s</sup>.

[W. Elderton, as mentioned on the preceding page, wrote a ballad called "The God of Love," which was extremely popular, and is quoted

in "Much Ado about Nothing," act v., sc. 2. According to this entry, 1562-3, there had been no fewer than four "ballads made to the godes of love," the last of which was here answered. A Jack of Lent was a puppet, thrown at as an amusement during Lent, and it is here humorously supposed to ridicule the notion of the amended condition of the world.]

Rd of Thomas Colwell, for his lycense for pryntinge of iij ballettes, the one intituled stumble at a straw and lepe over a blocke : an other the Repentaunce shewed by the prodigall chylde ; an other Herodes persecution ..... xij<sup>d</sup>.

[Among the Roxburghe Ballads, in the British Museum, is at least one upon the story of the Prodigal Child, which, from the style, we may suppose to have been a reprint of a much older broadside. "Herod's Persecution" was a very common scriptural subject.]

Rd of William greffethe, for his lycense for pryntinge of a ballett intituled the gracious gyfte that god ded gyve... iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a playe intituled Dyccon of bedlam ..... iiijd.

[No such play is known, but it is possible that the comedy of "Gammer Gurton's Needle" (in which "Diccon the Bedlem" is a principal character) may be meant: John Still, the author of it, was born in 1543, and was therefore nineteen in 1562. No impression of "Gammer Gurton's Needle" earlier than that of 1575 is extant.]

Rd of John Alde, for his lycense for pryntinge of a boke intituled the boke of wysedome, by Peter Tye..... iiijd.

[This book, according to Herbert, was in metre. It may have been substantially the same as "The boke of Wysdome," printed by Robert Wyer in 1532, a translation from the French. It does not appear whether Peter Tye was any and what relation to Dr. Christopher Tye, who in 1553 translated "the Acts of the Apostles" into verse, and set them to music. Peter Tye is not mentioned by Ritson in his Bibl. Poet.]

Rd of William greffeth, for his lycense for pryntinge of a ballett intituled whan and then..... iiijd.

[This may be an abridgment of the long title of a satirical ballad entered on p. 10—"Then and in these dayes, then," &c.]

1562-3. Rd of Tho marshe, for his lycense for pryntinge of a boke intituled the myrror of magestrates ..... iiijd.

[When this book was originally licensed in 1559, (see p. 21) six-pence was the sum paid; but here, on the re-impresion, only 4d. was claimed by the Stationers' Company. The second part is often found with this edition of the first part, but just below occurs a separate entry of the second part.]

Rd of Heugh Shyngleton, for his lycense for pryntinge of a ballett agaynst Userers ..... iiijd.

Rd of Thomas hackett, for his lycense for pryntinge of a ballett intituled leave your swerynge .....

[William Griffith, as we have seen (p. 68), had a license to print a ballad "of the noughty use of swearing." See also p. 34.]

Rd of Frauncis godlyfe, for his lycense for pryntinge of a ballett intituled a warnynge to englonde herein to advance by the cruell tyranny of the Guyse late of Fraunce ..... iiijd.

Rd of Thomas marshe, for his lycense for pryntinge of the ij<sup>de</sup> parte of myrror of magestrates ..... iiijd.

[This entry may show that the second part of "the Mirror for Magistrates," 1563, was printed and published separately, and not with the second impression of the first part in the same year noticed above.]

Rd of mr. Serys, for his lycense for pryntinge of a boke intituled the burnyng of Powles, made by the besshop of Duram ..... vjd.

[No doubt, the sermon preached at Paul's Cross, soon after the conflagration by Pilkington, Bishop of Durham, in which he severely blamed the profanation of the edifice by fighting, brawling, and assemblages of idle people. It occasioned several other publications; but none of them were effectual, and the nave of the church continued for many years afterwards the resort of persons who had nothing else to do, and who met there to discuss the news of the day, or for less innocent purposes. Of this fact the proofs are too numerous and recent to need that we should quote any of them here.]

Rd of Alexandre lacye, for his lycense for pryntinge of a boke the xx orders of Callettes or drabbys ..... iiijd.

[This very curious and amusing tract, as it must have been, has perished. On p. 42 is entered a tract which included a description of the "twenty-five orders of knaves," and this "book" of the "twenty orders of Callets or Drabs" was possibly intended to balance the account between the sexes.]

Rd of Raufe newbery, for his lycense for pryntinge of a Certayne egloges, Ephitaphes, and Sonettes wryten by barnabye googe ..... vjd.

[This rare and interesting work, which contains epitaphs upon Thomas Phaer and Nicholas Grimoald, a poem on "Edwards of the Chapel," an address to Bishop Bale, &c., came out in 1563, from the press of Thomas Colwell for Ralphe Newbury. Googe informs "William Lovelace, Esq., Reader of Grays Inn," that the book, which he dedicates to him, had been placed in the printer's hands without his knowledge or consent, and that he would fain have withdrawn it, but, on his return from abroad, found it nearly finished, and the necessary paper provided. We learn from the contents that Googe had gone to Spain through France.]

Rd of Thomas Colwell, for his lycense for pryntinge of a boke intituled the lamentable hystory of the prynce Oedypus ..... viijd.

[If this had been a translation of the two tragedies by Sophocles, we should probably have been so informed, as well as that it was in a dramatic shape. It was most likely a narrative, and of some length, judging from the sum charged for the lycense.]

Rd of Alexandre Lacye, for his lycense for pryntinge of a commendation of museke, and a confutation of them w<sup>ch</sup> dysprayse the same ..... iiijd.

[This production is extant in a broadside, and it is subscribed Nicholas Whight: the title it bears corresponds with the entry, viz., "A commendation of Musicke and a confutation of them which dispayse it." It was "Imprinted at London by Alexander Lacy," &c., without date.]

1562-3. Rd of John Tysdayle, for his lycense for pryntinge of the lamentation of the ladye Jane made sayinge my father's proclamation, now I must lose my hed ..... iiiij<sup>d</sup>.

[This ballad related to Lady Jane Grey, and it seems evident that for "my father's proclamation," in the title, we ought to read "her father's proclamation," the clerk having been confused by the opening of the ballad in the first person. This proclamation, issued when Lady Jane Grey was unwillingly raised to the throne, exists in the library of the Society of Antiquaries; and the original MS., signed by the innocent victim of Northumberland's ambition, is preserved in the British Museum. It asserts the illegitimacy both of Mary and Elizabeth. No such ballad as that above entered is mentioned among the works printed by or for Tysdale, but it has been preserved, and is quoted below from a MS., written at least fifty years after the event, in the possession of the Editor.

#### LADY JANE'S LAMENT.

" Now must I lose my head:  
 a guiltles death I dye.  
 Ah, why sholde my deare bloud be shed,  
 nowe tell me, England, why ?

*V. 1562-3*  
What have I donne amis?  
 full suerly nothing I:  
 My lyfe by malice wronged is;  
 and I therefore shall dye.

I never sought a crowne,  
 with onely bookes content;  
 I askt noe glorie nor renoune  
 but such as they had lent.

I strove to put awaye  
 suche troubles from my brest:  
 My husbandes father did gainsay  
 what I still held for best.

I kept my constant fayth,  
 and vainely Fecknam strove;  
 For popery I hate as death,  
 and Christ my savior love.

Then pittie me all you  
that see my haples fate:

Remember that I dye as true  
as I have livde in state.

I sawe my Dudley fall  
beneath the headsmans blow,  
And now am brought before you all  
to suffre, as you know.

I never did man wrong,  
and least of all the queene;  
But you will finde, ere it be longe,  
what ever she doth meane.

Lewd popery will againe  
be stablischit in the land;  
And martyrs bloud the scaffold staine,  
or brent with fiery brand.

Take warning then by mee  
of what will soone insue:  
I dye for fayth and puritie,  
and bid you all adue."

Of course such a production could not have been published, until Elizabeth and protestantism were completely established.]

Rd of William greffeth, for his lycense for pryntinge of a ballett of the great mysfortune lately donne on the seesas, where was loste syr Thomas Fynche and dyvers gentlemen with other moo ..... iiiij.

[Nearly two hundred persons perished with Sir Thomas Finch, of Kent, on this occasion, off the harbour of Rye: the Queen's ship, the Greyhound, grounded on her way back from Newhaven.—Stow's *Annals*, 1108.]

Rd of m<sup>r</sup>. Serys, for his lycense for pryntinge of a boke intituled Certayn noble storyes, contayninge Rare and Worthy matter ..... iiiij<sup>d</sup>.

[Not now known, but, no doubt, a curious collection of novels.]

1562-3. Rd of John Cherlewood, for his lycense for pryntinge of a ballett intituled, whan yonge Powlis steple olde powlis steples chylde ..... iiijd.

[This must have been published while St. Paul's was under repair, after the fire which destroyed the steeple, &c. According to the "Journal of a Londoner," before quoted, within six days after the calamity, the Lord Mayor, Aldermen, and Council, gave three-fifteenths toward the rebuilding of Paul's Church and steeple." Cotton MS., Vitell., f. v.]

Rd of Thomas Colwell, for his lycense for pryntinge of these ballettes folowynge, one of the husbandes, and suche husbandry as Townes and Countryes dayly doth descriye; and other of the godly constante wyse Susanna; and other of cheldryns thoughtes; and other byrche and grene hollye; and other of Love; and other a songe of my lorde Courtenay; and an other of a mayde; and other of the lamentation of lady Jane; and an other of tom Tyler ..... iijs.

[“The godly constant wise Susanna” (not “wife Susanna,” as Warton quotes it) is the ballad of which Sir Toby sings a fragment in “Twelfth Night,” act ii., sc. 3, and of which there is a comparatively modern copy in the Pepysian Library. Whether the ballads of “children’s thoughts” and “birch and green holly” had any connection with each other, excepting in this entry, may be doubted. “The Lamentation of Lady Jane” we have had several times already, and it probably was the ballad quoted on p. 72. “Tom Tyler” may have been the original ballad of the dramatic piece called “Tom Tyler and his Wife,” reprinted in 1661, as having been “printed and acted about a hundred years ago.” No earlier edition than that of 1661 seems now known, though Ritson mentions one of 1578: the drama itself may have been here first entered for publication.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the daperest Countrey man that came to the Courte to wooy ..... iiijd.

Rd of Rychard Lante, for his lycense for pryntinge of a ballett intituled an example to folowe, wherein we may all see a synner cry Callynge to god for his mercy, &c. ..... iiijd.

Receyvd of Gyles Godhed, for the copyes, as foloweth. 1562-3.

The pycture of the prynce of Condee.

The Carde of London.

[A map of London of the time—highly curious, had it been preserved. It is just possible that it was the very interesting map republished some years ago by the Society of Antiquaries from the original plates, which had been recovered by Vertue.]

The pycture of the devell and the pope.

The pycture of Kynge Henry the eight.

The mappe of englonde and skotlande.

The story of the emperours.

The story of the iij cheldren.

[i.e., representing them, no doubt, in the fiery furnace. See the book of Daniel, chap. iii.]

The pycture of Kynge Edward the vj.

The pycture of quene Elyzabeth.

[At this date, it is likely that her majesty was not so displeased by the publication of "pictures" of her as late in life, when her vanity was so great, that she induced her Council to issue an order that no print-seller should venture to publish a likeness of her, until it had received the license and approbation of the public authorities.]

The Creation of the Worlde.

The pycture of paule the appostell.

The pycture of Saloman the wyse.

The pycture of the Kynge of Swathlande.

[The King of Sweden had visited this country in September, 1561.]

The dyscryption of the howse of an harlotte.

[This was a pictorial representation of the dwelling of a prostitute; and we know no more particular and amusing description of the person and manners of "daughters of the game," about half a century afterwards, than one contained in Thomas Cranley's "Amanda," printed in 1635, from which we extract the following stanzas.

1562-3.

"The places thou dost usually frequent  
 Is to some playhouse in an afternoon,  
 And for no other meaning and intent,  
 But to get company to sup with soon :  
 More changeable and wavering than the moon,  
 And with thy wanton looks attracting to thee  
 The amorous spectators for to woo thee.

Thither thou com'st in several forms and shapes,  
 To make thee still a stranger to the place,  
 And train new lovers, like young birds, to scrapes,  
 And by thy habit so to change thy face ;  
 At this time plain, to-morrow all in lace ;  
 Now in the richest colours may be had,  
 The next day all in mourning, black and sad.

In a stuff waistcoat and a petticoat,  
 Like to a chambermaid, thou com'st to-day ;  
 The next day after thou dost change thy note ;  
 Then, like a country wench, thou com'st in grey,  
 And sittest like a stranger at the play.  
 To-morrow after that, thou comest then  
 In the neat habit of a citizen.

The next time, rushing in thy silken weeds,  
 Embroiderd, lac'd, perfum'd, in glittering show,  
 So that thy look an admiration breeds.  
 Rich like a lady, and attended so :  
 As brave as any countess thou dost go.  
 Thus, Proteus-like, strange shapes thou vent'rest on,  
 And changest hue with the Cameleon."

This class of ladies has been much the same in all ages. The author goes on to mention the principal books in the library of a courtezan; and the enumeration is remarkable, consisting, as it does, of Shakespeare's "Venus and Adonis," "Salmasis and Hermaphroditus," (imputed, perhaps mistakenly, to Beaumont) Marston's "Pygmalion's Image," and various comedies, the particular titles of which are unluckily not given.]

The armes of englondē.

1562-3.

The example of Justice

The pycture of Charyte ..... x<sup>4</sup>.

[A very remarkable enumeration of early pictorial representations, &c., for the people: ten shillings were charged for the whole.]

These was receyvd of William Greffeth, for his lycense for pryntinge of a boke intituled a goodly gallryye, w<sup>t</sup> a mooste pleasante prospecte into the garden of naturall contemplation; to be holde all the naturall causes of kynde of starres ... vj<sup>d</sup>. X

[If this work, by W. Fulce, were printed at this date, no copy of that edition is now known: an edition by William Greffeth, in 1571, has descended to us, the title-page agreeing with the entry, as far as it goes, excepting that "starres" was written by the clerk for *meteors*.]

Receyvd of John Charlewood, for his lycense for pryntinge of a ballett intituled beholding both the stay and state of man kynde ..... iiiij<sup>d</sup>.

Rd of John Tysdayle, for his lycense for pryntinge of a boke intituled the defence of women made agaynst the schole-howse of women, &c. ..... vj<sup>d</sup>.

[If this be Edward More's work, it was first printed by John Kynge, in 1560 (see p. 14): no edition by Tysdale, if it were printed by him, has survived. Possibly, it was a supplemental "Defence."]

Rd of John Tysdayle, for his lycense for pryntinge of a ballett exortynge all christians to amendment of levynge ... iiiij<sup>d</sup>.

Rd of John Tysdayle, for his lycense for pryntinge of a mery Ryme consernynge butchers, graysers, schole maisters, and tankerde bearers, &c. ..... iiiij.

[The ballad has not come down to us, and we are, therefore, unable to decide why schoolmasters were placed in such strange company. Hereafter, we shall have to notice an entry of a translated work on the sufferings of schoolmasters.]

Rd of John Tysdayle, for his lycense for pryntinge of ij

1562-3. ballettes, the one intituled Thom will have besse, and besse will have Thom; and the other of a mayde for sakynghe hyr lover to mary w<sup>t</sup> a servyngman ..... viij<sup>d</sup>.

[The latter of the two might be a reprint of Emley's ballad, "A new mery balad of a maid that wold mary with a Servyng Man," noticed on p. 5; or more probably a new composition, because, in Emley's ballad, the heroine does not forsake any lover in order to marry a servingman; she merely gives the preference to a servingman over every other class of society. This may be seen from the second stanza:—

In Cetin  
p. 1

"The sight of serving men doth my herte good,  
When I them beholde, and wot ye well why?  
Because they be lustie and full of yonge bloude,  
Stronge and nymble, and very quicke of eye;  
Clene, brave in apparel, and made properlye:  
Wherfore, let father and mother saye what they can,  
I wyl have to my husband a serving man."]

Rd of John Charlewod, for his lycense for pryntinge of iiiij<sup>or</sup> ballettes, the one declarynge how evell we do kepe the lordes tenne commandementes; and other of a man that his wyfe is mr<sup>r</sup>; an other shewynge how that the worlde ys the lenger the worse; an other as I me walked my self all a lone ..... xvij<sup>d</sup>.

Rd of Rowlande Hall, for his lycense for pryntinge of a boke intituled a poosye, in forme of a visyon, agaynste wytche Crafte, and Sosyrye, in myter, by John Hall ..... iiiij<sup>d</sup>.

[There is a notice of this book in the British Bibliographer, ii., 349, and from thence Dr. Dibdin took his account of it. In the printed copies, the initials only of the author, I. H., are given, but the registration supplies his name at length. He was the writer of "The Court of Virtue," (which was in fact a moralization of "The Court of Venus," mentioned on p. 13) and of various other productions in verse. He may have been related to Rowland Hall, the printer, but John Hall was certainly in the medical profession, and resided at Maidstone. Extracts from his "Court of Virtue" may be seen in Ellis's "Specimens," ii., 118, edit. 1811.]

- Rd of John Awdelay, for his lycense for pryntinge of the 1562-3.  
Epitaphe of m<sup>r</sup>. Veron ..... iiijd.

[This epitaph is a broadside, of which the printer was the author, and he puts his name at the end of it. Veron, or Viron, was a celebrated divine: the writer of "The Journal of a Londoner" calls him "parson Veron, the Frenche man," and informs us farther that he was "minister" of St. Martin's, Ludgate, in 1561. On the 2nd of November of that year, as we learn on the same authority, a young man stood in a white sheet at Paul's Cross during sermon time, "for speaking of certain words against Veron, the preacher." The last we there hear of him is on 8th March, 1562-3, when he preached before ten malefactors who were hanged: he must have died soon afterwards. Awdeley's broadside is entitled, "An Epitaphe upon the death of Mayster John Viron, Preacher."]

- Rd of John Awdelay, for his lycense for pryntinge of a balle-  
tett intituled Volcon and Venus ..... iiijd.

- Rd of John Alde, for his lycense for pryntinge of a ballett  
intituled the prayse and commendation of the viage of m<sup>r</sup>.  
Stuklay ..... iiijd.

[This ballad, in a broadside from Alde's press, has the following title: "A commendation of the adventerous viage of the worthy captain, M. Thomas Stutely, esquier, and others, towards the land called Terra Florida." It is reprinted in "Old Ballads from Early Printed Copies," 1840. Respecting this adventurer, who finally fell in the battle of Alcazar, see Dyce's "Peele's Works," ii., 82. See also *post*.]

- Rd of John Alde, for his lycense for pryntinge of a ballett  
intituled a Couragious exetation to the engleshemen ... iiijd.

[This ballad had probably some connexion with the subject of the foregoing.]

- Rd of William greffeth, for his lycense for pryntinge of a  
boke intituled Perymus and Thesbye ..... iiijd.

[This, which from the use of the word "book" would appear not to have been a broadside, is probably the most ancient form in which the story of Pyramus and Thisbe became known through an English trans-

**1562-3.** lation. This version (which must have been anterior to that printed by Thomas Hacket, if, indeed, that were not a mere reprint of what Griffeth here entered) has never been noticed. "The History of Pyramus and Thisbie, truly translated," is contained in the "Gorgeous Gallery of gallant Inventions," 1578; and in the "Handfull of Pleasant Delights," 1584, is "a new Sonet of Pyramus and Thisbie," subscribed J. Tomson.]

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## RECEPTES FOR PRESENTINGE OF PRENTICES, AS FOLOWETH.

**1563.** Stephen Peele, the sonne of Stephen Pele, the elder, of Attelburnell, in the Countye of Saloppe, husboundman, hath put hym self apprentice to Symonde Coston, cytizen and stacioner of london, from the feaste of all sayntes, a<sup>o</sup> 1563, seaven yeres..... vjd.

[Stephen Peele, there is little doubt, was father to George Peele, the celebrated dramatist; and here we learn the part of the country from which the family came, and who was George Peele's grandfather. Besides being a stationer and printer, Stephen Peele set his son the example of authorship, for two broadsides by him are known, and are reprinted in "Old Ballads from Early Printed Copies," 1840.]

Angell Day, the sonne of Thomas Daye, of London, parysse clerk, hath put hym self apprentice to Thomas Duxsell, Cytezen and Stacioner of London, from the feast of the byrth of our Lorde god, 1563, Twelve yeres ..... vjd.

[Angel Day was also an author, and wrote "The Englishe Secretary," teaching the fit mode of writing letters of all kinds, which first appeared in 1586, and was several times reprinted. We should not be at all surprised to find that Angel Day was the father of John Day, the celebrated dramatic poet, whose name frequently occurs in Henslowe's Diary, and several of whose plays deserve reprinting.]

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## FOR TAKYNGE OF FYNES FOR COPYES, AS FOLOWETH.

**1563-4.** [What succeeds applies to the twelve months between 22 July, 1563, and 22 July, 1564.]

Rd of Willian greffeth, for his lycense for pryntinge of a

ballett intituled the shewyng .what mysfortune happened by 1563-4.  
the desposition of the planettes, namely, in saynt marten's  
parysshe, nere charynge Crosse ..... iiijd.

[“Namely,” in this entry, as in many instances that might be quoted, means *especially*, and the ballad satirically refers to some local and temporary matter in the parish of St. Martin in the Fields, which we shall find again adverted to.]

Rd of John charlewood, for his lycense for pryntinge of a  
ballett intituled vanite of this worlde and the felycite of the  
worlde to come ..... iiijd.

Rd of John Charlewood, for his lycense for pryntinge of a  
ballett intituled Wysdome wolde I wyshe to have ..... iiijd.

[This ballad, in the next entry but one, is licensed to Thomas Colwell.]

Rd of William Coplande, for his lycense for pryntinge of a  
ballett intituled the lamentation of an olde man for maryinge  
of a yonge mayde ..... iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled Wysedome wolde I wyshe to have.. ... iiijd.

[Just above, we have seen this ballad entered to John Charlewood,  
both stationers having, perhaps, obtained copies of it, and being anxious  
to secure their right to publish it. It is not known from the press of  
either printer.]

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled Wylde wantonnes take warnyng by Jo-  
sephus ..... iiiij.

Rd of John Awday, for his lycense for pryntinge of a bal-  
lett intituled a dreadfull dreame of Userye ..... iiijd.

Rd of John Awdelay, for his lycense for pryntinge of  
a ballett intituled agaynste the sounde feare of fatall  
death ..... iiijd.

[We may suspect that “sounde” has been miswritten for *fond*; i.e.,  
foolish. See on p. 106 a similar ballad recorded.]

1563-4. Rd of Alexandre Lacye, for his lycense for pryntinge of ij ballettes, the one intituled a lamentation, showynge the cause of the late plague; the other intituled ascrybyng the manner of the Rogges, &c. .... viijd.

[The plague had made its appearance in London in July, 1563, and was very fatal. The title of the second ballad should, of course, be *describing*, and not "ascribing," the manner of the Rogues. It was one of many publications relating to rogues and vagabonds—a very popular subject about this period.]

Rd of John Cherlewood, for his lycense for pryntinge of the Tenne commandementes of almyghty god; an other shorte treatis in tyme of saynt Heughes, &c.; a ballett reprovyng all Reball sonnges ..... xij.

[But that the clerk usually calls verse *metre*, or, as he spells it, "myter," we should have thought that we ought to read the first part of this entry a "short treatise in *rhime* of St. Hugh," who was the patron saint of shoemakers. We shall presently (p. 87) meet with another entry to Griffith of a ballad against "ribald and vain songs."]

Rd of John Alde, for his lycense for pryntinge ij ballettes ..... viijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the Epytaphe of the death of the worthye prynces margrete, late duches of norfolke..... iiijd.

[Probably the widow of Thomas Howard, Duke of Norfolk, who had been attainted in 1546, was restored in 1553, and died in the next year. The wife of his successor was Mary, daughter of Henry Fitz-alan, Earl of Arundel.]

Rd of Rycharde Seerle, for his lycense for pryntinge of a boke intituled a dialoge betwexe the experyence and a Courtiour of the myserable eastate of the worlde ..... iiijd.

[A reprint of one of the works of Sir David Lindsay: hereafter, we shall find it re-entered by William Pickering, with an English translation accompanying the Scottish original.]

Rd of Rychard Serlle, for his lycense for pryntings of a 1563-4.  
ballett intituled the prayse and dysprayse of women, very  
fruthfull to the well dispoysed mynde..... iiiij

[Although this tract (here miscalled a ballad) was entered by Serlle, it was in fact printed by How, and the name of the author is upon the title-page, which runs thus:—"The praise and Dispraise of Women, very fruitfull to the well disposed minde and delectable to the readers therof. And a fruitfull shorte Dialogue uppon the sentence, know before thou knitte. C. Pyrrye. Imprinted at London, in Fleetstreete by William How." It has no date. The author begins with the dispraise of women, and afterwards, as a sort of counterpart, enlarges upon their merits; but there is much more spirit in his abuse than in his laudation. In one place he says of woman—

"In time, therfore, take hede and learne  
This monster to eschewe,  
And eke with wisdome to diserne  
her wicked wites hew."

The dialogue at the end, on the proverb "know before thou knit," occupies only two 8vo pages, but, from their dulness, they are too much.]

Rd of Alexandre Lacy, for his lycense for pryntings of iij  
ballettes, the one intituled a dysputation betwene olde age and  
yough; the seconde, Leave of betyme your wycked trades;  
the thyrde, the complaynte of an apprentice w<sup>ch</sup> dayly was  
shente ..... xijd.

[Late in our present volume occurs an entry of "a dialogue between Youth and Age," most likely a reprint of the above, which has been preserved in MS. only, (*penses* the Editor) and runs as follows—

#### YOUTH AND AGE.

"Olde Age and Youth did meete,  
All in a shadie grove,  
And thus in greene retreate  
Eche for the maystry strove.

*Youth.* Go by, olde man, and gett  
Out of my heedeles waye:  
To Youth thou arte a lett,  
But I will laugh and playe.

1563-4.

Time is to sight and grone,  
 When like thee I am olde,  
 Then will I make my mone  
 That I am chill and colde.

*Age.* Fond Youth, thy yeeres are greene,  
 But soone will come the browne,  
 And then it shalbe seene  
 How thou wilt frett and frowne.

Thou laughest at me nowe,  
 And biddes me to goe by,  
 But thinke a while that thow,  
 Like me, must stoope and dye.

*Youth.* Leave that, olde man, to mee ;  
 I shall live manie yeeres ;  
 When I am olde as thee  
 Is tyme enough for feares.

Why sholde I weape and sighe  
 Whiles I can daunce and sing ?  
 Goe tell the lark and pye  
 Not to rejoyce in Spring.

*Age.* Thinke this, o lustie youth,  
 Thy reason God did give  
 To teach thee for a truth,  
 Thou can not alwaye live.

The larke and pye knowe not  
 That Winter commeth soone,  
 When all their songes, God wot,  
 Shall be but out of tune.

*Youth.* I am full well content,  
 Like them, in winter daye  
 To knowe that it is sent,  
 And soone it will awaye.

The Spring returnes againe  
 With all its mery greene,

1563-4.

When woodes and feildes are fayne  
 In liverie to be seene.

*Age.* Then farewell, most fond boye,  
 To talke with thee is vayne ;  
 I will my tyme employe  
 Whe[re] I maye some thinge gaine.

*Youth.* Farewell, thou graybeard man :  
 Thy counsill when I neede  
 Ile come to thee, and than  
 Perchance thoulte better speede."]

Rd of Alexandre lacy, for his lycense for pryntinge of a boke intituled a new tragical historye of two lovers ..... iiiij.

Rd of Alexandre lacy, for his lycense for pryntinge of a ballett intituled Mawkyn was a Country mayde, moralysed..... iiiij<sup>d</sup>.

[Another conversion of a popular ballad to a pious purpose. We know nothing of the original, nor of the moralization.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the complaynte of a mayde in London, declaryng hyr trubbles to over passe the prynthes lyfe, and affyrmyng the same by hyr ungentle Rewardes ..... iiiij<sup>d</sup>.

[We are certainly to understand "prynthes" '*prentice*; but even then the title of the ballad, which must have been amusing, is not very intelligible.]

Rd of John Cherlewood, for his lycense for pryntinge of a boke of serten godly prayers of Lady Janes, &c..... iiiij<sup>d</sup>.

[Lady Jane is Lady Jane Grey: the book is not now known. It is singular that Herbert (ii., 1103) should have misread and misprinted the entry as "a book of serten Godly prayers of Lady *Fanes*." It is written as clearly as possible "Lady Janes."]

Rd of Rychard Serlle, for his lycense for pryntinge of iii

1563-4. ballettes, the fyrsste intituled sett thyne howse in order, for thow shalte dye; the ijde, the frutes of angry fyttes; and the thyrde, the Aged Lover Renownceth Love ..... xij<sup>d</sup>.

[The last is the well known ballad by Lord Vaux, (which is corrupted by the first Grave-digger in "Hamlet,") beginning, "I loth that I did love." Richard Serle must have reprinted it from the Miscellany by Tottell in 1557, fol. 73, unless it were a broadside before the appearance of that work. At all events, this entry serves to show its popularity, which the better adapted it to Shakespeare's purpose.]

Rd of Alexander Lacy, for his lycense for pryntinge of a ballett intituled the answere of the m<sup>r</sup> agaynst the causeles complaynt of the prentes and mayde servant ..... iiij

[Perhaps this was an answer to the ballad previously entered, "the complaint of a prentice which daily was shent." We, however, hear nothing there of the "maid servant," whose "troubles" are "declared" in the last entry but two.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the Praye of Women..... iiijd.

[Perhaps in reply to the ballad "In dispraise of Women," published by Ritson, (Anc. Songs, ii., 35) from a MS., most likely transcribed from some printed copy, now lost.]

Rd of William greffeth, for his lycense for pryntinge of a ballett intituled nowe mayste mourne, poore man ... ... iiijd.

[The title was evidently miswritten: it ought to run, either, "Thou mayst mourn, poor man," or "Now mayst thou," &c.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled the plague that was in London.....,..... iiijd.

[See a previous entry, p. 82, where a ballad is licensed to Lacy, "showing the cause of the late plague;" i.e., of 1563.]

Rd of Alexandre lacye, for his lycense for pryntinge of a ballett intituled blamynge Dame nature ..... iiijd.

Rd of William Gryffyth, for his lycense for pryntinge of a 1563-4.  
ballett intituled Hercules and his ende..... iiijd.

[Perhaps the first time the history of Hercules had been made popular  
in verse. See Warton's H. E. P., iv., 243, edit. 1824.]

Rd of William Gryffyth, for his lycense for pryntinge of a  
ballett intituled of fansye all in fansye ..... iiijd.

[The word "fancy," of old, was generally used as the synonime of  
Love. Instances in Shakespeare are frequent.]

Rd of William Gryffyth, for his lycense for pryntinge of a  
ballett intituled all Reball and vayne songes, whereof moche  
hurte to yough daily doth comme..... iiijd.

[We have already referred, p. 82, to a ballad of precisely the same  
tendency, licensed to Charlewood. The title is here given more at length,  
and, very possibly, it was a different production.]

Rd of William Gryffyth, for his lycense for pryntinge of a  
ballett intituled the dyscription of a tru frynde, &c. ... iiijd.

[Churchyard wrote a broadside in praise of friendship, (see Rox-  
burgh Ballads, p. 42) which may bear some relation to the above  
entry: the theme, however, was common.]

Rd of William gryffyth, for his lycense for pryntinge of a  
ballett intituled that fayre wordes makes fooles fayne,  
&c. ..... iiijd.

[The title of this ballad, for another stationer, will occur again pre-  
sently. In the mean time, we may remark that a ballad with this bur-  
den is found in a MS. in the British Museum, (Addit. MSS., No. 15,233)  
which thus commences—

“In youthfull yeares, when first my yonge desires beganne.”

Every stanza ends with “Faire wordes make fools faine,” and we need  
not doubt that it is the production alluded to in the above entry. The  
whole of this MS. has lately been printed by the Shakespeare Society,  
and the ballad in question will be seen on p. 74; but when Mr. Halliwell  
edited the work, he was not aware that the production to which the entry

1563-4. particularly relates was by Richard Edwards, and that it is inserted in "The Paradise of Dainty Devices," 1576, 1578, &c., with his name.]

Rd of John Cherlewood, for his lycense for pryntinge of ij  
ballettes, betwene Death and youghe, an other of Ruffes and  
longe sleves ..... viij<sup>d</sup>.

[This "Death and Youth," most probably a dialogue, could hardly have been the same as "Youth and Age," already quoted on p. 53. Ridicule of ruffs did not at all cure the excess, which for many years afterwards continued and increased.]

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled Sampson the story doth shewe by Dalyda  
falslye he was overthrownen, &c. ..... iiiij<sup>d</sup>.

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled of a faythles Lover whose stonye harte his  
carefull dettes coulde not penytrat, &c. ..... iiiij<sup>d</sup>.

[For "dettes" we no doubt ought to read *ditties*.]

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled the preme Rose in the grene forrest ... iiiij<sup>d</sup>.

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled the Couurte nole ..... iiiij<sup>d</sup>.

[Courtiers were called Courtnols, especially by rustics. See p. 90.]

Rd of William gryffyth, for his lycense for pryntinge of a  
ballett intituled of lyngeryng Love ..... iiiij<sup>d</sup>.

Rd of William gryffyth, for his lycense for pryntinge of a  
ballett intituled Layde to gether w<sup>t</sup> showelles ..... iiiij<sup>d</sup>.

[i.e., shovels: perhaps it was a didactic ballad on burial.]

Rd of William gryffeth, for his lycense for pryntinge of a  
ballett intituled chosynge of love and lovely thynges ... iiiij<sup>d</sup>.

Rd of William gryffyth, for his lycense for pryntinge of a  
ballett intituled buy Bromes buye ..... iiiij<sup>d</sup>.

[A song for those who followed the ordinary but humble occupation of selling brooms in the streets. In the moral play of "The Three Ladies

of London," printed in 1584 and 1592, Conscience enters "with broomes 1563-4. at her backe, singing as followeth"—

"New broomes, greene broomes, will you buy any?  
Come, maidens, come quickly, let me take a penny.

My broomes are not steeped,  
but very well bound:  
My broomes be not crooked,  
but smooth cut and round.  
I wish it should please you  
to buy of my broome,  
Then would it well ease me,  
if market were done.

Have you any olde bootes,  
or any olde shooes,  
Pouch rings or buskins,  
to cope with new broome?  
If so you have, maydens,  
I pray you bring hither,  
That you and I friendly  
may bargen together.

New broomes, greene broomes, will you buy any?  
Come, maidens, come quickly, let me take a penny."

This was, perhaps, part of the ballad entered by Griffith, which had been long sung about the streets, and which was therefore adopted by the anonymous author of "The Three Ladies of London," as suited to the condition of life to which Conscience, in his drama, was reduced. A song to the tune is inserted in "Robin Good-fellow," the earliest known edition of which bears date in 1628, though it must have been originally printed many years earlier. See also the "description of the nature of a birchen broom," licensed to W. Griffeth on p. 60.]

Rd of William gryffyth, for his lycense for pryntinge of a  
ballett intituled a defence for mylke maydes agaynst the  
terme of Mawken ..... iiijd.

[Malken is the diminutive of Mary, and in some parts of the country

1568-4. it is used to designate a slattern: in London, formerly, any country wench was so called (see p. 85); but, according to this ballad, it was applied especially to milkmaids. It is extant in the Editor's MS., of the time of James I., where it runs thus, and is entitled

#### THE PRAISE OF MILKEMAYDES.

"Passe not for rybaldes which mylkemaydes defame,  
And call them but Malkins, poore Malkins by name:  
Their trade is as good as anie we knowe,  
And that it is soe I will presently shewe.   *Downe a downe, &c.*

They rise in the morning to heare the larke sing,  
And welcome with ballettes the summer's comming ;  
They goe to their kine, and their milking is donne  
Before that some sluggardes have lookt at the sunne.

In winter they trudge through the frost and the snowe,  
They alwaies are readie, and never saie Noe;  
They alwaies are mery, both mery and wise,  
And all their defamers they well may dispise.

They practise no gyle, and they scorne all deceyte,  
They envie no creature, or lowlie or greate ;  
But they are content with their lott as it fall,  
And care not for Courtnolls in purple and pall.

What is it to them, in the middest of their sporte,  
Who sinkes in disgrace, or who rises at Court ?  
They carrie their payles all so clenelie and sheene,  
And the milke they have milkt may be drunke by the Queene.

In going to milking, or comming awaie,  
They sing mery ballettes, or stories they saye ;  
Their mirth is as pure and as white as their milke :  
You cannot say that of your velvett and silke.

If they chance fall in love, their love is most true,  
And they [never] saie, Doe as other folkes doe,  
For others for money are oft bought and sould,  
But milkemaydes care little for silver and gould.

They welcome eche other with shakes of the hand :  
 What is falshood in frendshippe they not understand ;  
 The crymes of the rich they can never committe,  
 And though but poore maydes, they have good mother witte.

1563-4.

Then, call them but Malkins, or what els you please,  
 They passe not a pinne, but live at their ease :  
 You may scorne them and theirs, but they truelie scorne you,  
 And I holde it no marvell at all that they doe.

*Downe a downe, &c."*

[It might not be difficult to point out some words and expressions in this ballad that are hardly as old as the date of the entry by Griffith ; but it is doubtless, in substance, the ballad as it was licensed to him.]

Rd of William gryffyth, for his lycense for prynctinge of a ballett intituled Howe the prowde Tyraunte hamond was hanged, and howe the Innocente mardochi was preserved iiijd.

[A ballad on the story of Haman and Mordecai. We have already had an entry of a drama upon the subject, under the title of "Godly Queen Hester," p. 36.]

## TAKYNGE OF FYNES FOR COPYES AS FOLOWETH.

[This account is applicable to the twelve months between 22nd July, 1564-5.  
 1564, and 22nd July, 1565.]

Receaved of owyn Rogers, for his lycense for prynctinge of a ballett intituled the blinde Harper ..... iiijd.

[Ritson might have added the title of this ballad to his note on "*blind harpers*," (Diss. on Anc. Songs and Music, lvij., edit. 1829) had he been aware of its existence. In Edw. Guilpin's "Skialetheia," 1598, is a couplet which shows that at the end of the reign of Elizabeth harpers were commonly blind :—

" If thou'l not have her look'd on by thy guests,  
 Bid none but Harpers hence-forth to thy feasts."]

Rd of John Kyngeston, for his lycense for prynctinge of

- 1564-5. a ballett intituled the story of Jobe, the faythfull servaunte of  
God, &c..... iiiij<sup>d</sup>.

[According to the "Journal of a Londoner," (Cotton. MSS., Vitell., f. v.) a play called *Jube the Sane* was acted at the marriage of Lord Strange on 7 February, 1554-5. The spelling of this chronicler is most unlicensed, and he may easily have miswritten *Jube* for "Jobe," as it stands in the entry. It is, however, to be observed that what is above recorded is a ballad, and not an interlude or play, and it has been handed down to our time in Addit. MSS. 15,225, in the British Museum, in the following form.

A PLEASANT BALLAD OF THE JUST MAN JOBE, SHEWING  
HIS PATIENCE IN EXTREMETIE.

" Walking alone, not long agone,  
I heard one weale and weepe;  
Alas, he said, I am now laid  
in sorrowes strong and deepe.  
To heare him cry I did apply,  
and privilie aboade,  
There did I find, in secret mind,  
The just and pacient Jobe.

His wofull paine did me constraine  
by foarce to waile and mone;  
God did him prove how he did love  
his living lord alone.  
In heaviness he did expresse  
these words with bitter tears,  
Alas, poore man, wretched I am,  
in care my life outweares.

This mortall life is but a strife  
and battell, mightie and stronge:  
My yeares also doe wast and goe,  
and not continue longe:  
The time wherin I did begin  
to moove and stir my breath,  
Would god I had to earth beene made,  
and turned unto death !

Then should not I in miserie  
 beene wrapped as I am ;  
 The time and day well curse I may  
 when into this world I came.  
 For my faults past I am out cast,  
 and of all men abhorde ;  
 O, that I might once stand in sight,  
 to reason with my lord !

Then should I know why he did shew  
 this extreame crueltie,  
 Upon such flesh, that is but nesh,  
 and borne is for to dye :  
 From top to toe I feele such woe,  
 that sorrow is my meate ;  
 Put to exile with botch and byle,  
 the dunghill is my seate.

My kinsfolke walke and by me talke,  
 much wonderinge at my faule ;  
 They count my state unfortunate,  
 and thus forsake me all.  
 My children five that were alive,  
 they be all cleane distroyd ;  
 The like plaug fell on my cattell,  
 and all that I injoyd.

Should I for them my god blaspheme,  
 and his good giftes dispise ?  
 That will I not, but take my lott,  
 giving his name the praise :  
 They were not mine, but for a time,  
 I know well it is soe ;  
 God gave them me, why should not he  
 againe take them me froe ?

When he thus had said, full still I staid,  
 his end for to behould,  
 There did I see his felicitie  
 encreasing maniefould.

1564-5.

1564-5.

I knew well then that patient men  
 should not suffer in vain,  
 But should be sure to have great pleasure,  
 rewarded for their paine."]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled a fayrerynge, the fayre will come as the fayre doth goe, the more ye Rede the more ye knowe ..... iiijd.

[We have before mentioned a ballad called merely "a fairing," without the subsequent couplet as in this entry. We shall very shortly meet with two other ballads connected with "fayrerynge," as the clerk spelt it.]

Rd of John Alde, for his lycense for pryntinge of a bal-  
 lett intituled howe a mayde shulde swepe your howses  
 clene ..... iiijd.

[The title of this ballad reads as if it might be some adaptation, of course to a protestant purpose, of John Heywood's "Spider and the Flie," (printed in 1556) which relates to the conduct of a maid employed to sweep away spiders and their webs. By that maid was meant Queen Mary; but here we suppose that Queen Elizabeth may have been intended, and that some of the points urged by Heywood against the Protestants were converted into attacks upon the Roman Catholics.]

Rd of Owyn Rogers, for his lycense for pryntinge of a ballett  
 intituled the mery demandes and answere thereunto ... iiijd.

[We believe this to have been the substance of Wynkyn de Worde's "Demaudes Joyous," here called "Merry Demands," with the answers to them, 1511, although the clerk only wrote "answere" in the singular. This, we take it, is what is meant by "The Budget of Demands" enumerated by Langham in his "Letter from Kenilworth," 1575, among the books of Captain Cox. No such edition as that here entered by Rogers is known, but it may have been the one which Captain Cox possessed. Wynkyn de Worde's tract is prose, but here it is called "a ballad," which may only have meant a broadside.]

Rd of William greffeth, for his lycense for pryntinge of a

ballett intituled as the kynde of the Owle is all by nyghte, so 1564-5.  
all byrdes of darknes laboreth for lyghte .....

[For "laboreth for" we ought, perhaps, to read *abhor the*: otherwise, the entry seems nonsense.]

Rd of John Sampson, for his lycense for pryntings of a  
ballett intituled a petyfull complaynte of Mathewe Malte-  
worme and a comfortable answere of Davy Dyett, &c... iiijd.

Rd of William Pekerynge, for his lycense for pryntings of a  
ballett intituled Waltham Crosse, &c. .... iiijd.

[On p. 36 we have seen licensed to the same stationer a ballad called  
Totham, or Tottenham Cross.]

Rd of William Pekerynge, for his lycense for pryntings of a  
ballett intituled the dysputation betwene Love and monye iiijd.

Rd of John Alde, for his lycense for pryntings of a ballett  
intituled a newe fayrerynge, the fayre doth now begynne,  
&c. .... iiijd.

Rd of Thomas Colwell, for his lycense for pryntings of a  
ballett intituled an exortation of an obediente chylde to his  
brethren and sistres, movynge them to obediance and to the  
embrasyng of godes worde .... iiijd.

[Thomas Colwell, the printer of this "exhortation of an obedient  
child," was the printer of a drama called "The disobedient Child,"  
which was written by Thomas Ingelend. It has no date, and may not  
only have come out about this time, but may have been the very subject  
of the above entry: we therefore give its title, and refer the reader for  
an account of it to "Hist. Engl. Dram. Poetry and the Stage," ii., 360.  
It is called "A pretie and Mery new Enterlude, called the Disobedient  
Child. Compiled by Thomas Ingelend, late Student in Cambridge. Im-  
printed at London in Fletestrete, beneath the Conduit, by Thomas Col-  
well."]

Rd of Thomas Colwell, for his lycense for pryntings of a  
ballad intituled a pretie new ballad wherby you may knowe  
how maydes of the Countrye in fayrerynge do shewe ... iiijd.

1564-5. Rd of Alexandre Lacy, for his lycense for pryntinge of a ballad intituled the threatenynges of the Scriptures, shewynge what grevious plages are redy to be powered upon us excepte we spedely Repente, &c. .... iiijd.

Rd of William pekerynge, for his lycense for pryntinge of a ballett intituled Loo here I ly a synner, w<sup>t</sup> a prayer to the same ..... iiijd.

Rd of William pekerynge, for his lycense for pryntinge of a ballett intituled the story of Jobe, the faythfull servaunte of god, &c. .... iiijd.

[This ballad, or one with the same title, has already been licensed to John Kingston : see p. 91.]

The iiijd<sup>th</sup> daye of septembre, William pekerynge hath these ballettes lycensed as here after foloweth.

A ballett of the Lord Wentforde.

[See p. 22, where Owen Rogers is fined for having printed "a ballett of the Lorde Wenfurthe," without license.]

A complaynte of the wecked enymyes of christe, Shewynge the very Cause and Remedy of the dearth.

[Stow, speaking of 1564, says that "the poor citizens of London were this year plagued with a threefold plague, pestilence, scarcity of money, and dearth of victuals."—*Annales*, 1112.]

The erydyfynge of Saloman's temple.

[For "erydyfynge" we ought to read *re-edifying*. This ballad has been preserved, and is entitled "The re-edifying of Salomon's Temple, and the Laborers therof." At the end we read "God save the quene. Imprinted at London for Wyllyam Pickering at St. Magnus Corner."]

Then, and in those dayes then, I say then, the glory of God shall appere to all men.

[The moralization of a comic ballad previously mentioned on p. 10.]

An epytaph upon the death of J. Bradforde.

[Who suffered martyrdom in Smithfield on 1st July, 1555. An

epitaph upon him (perhaps the same) has been introduced already, 1564-5.  
p. 38.]

Awake, awake, o thou man mortall.

A ballett of a myller I am.

[See p. 8, for the registration of a ballad there merely called "a ballett of a mylner."]

An Instruction of a father to his cheldren.

Yf ever I marrye I will marrye a mayde.

[This ballad was licensed to Walley and Mrs. Toy in 1557. See p. 9, where it is quoted.]

The sprete, the fleshe, the worlde, and the devell.

[A ballad with this title is subsequently licensed to Peter French.]

I will have a wedowe yf ever I marrye.

[Licensed to Walley and Mrs. Toy in 1557: see p. 4.]

A saynge betwene the quene and Englonde, called come over the browne, bessye, to me.

[The same ballad as that mentioned on p. 19 by William Birch, called "A song betweene the Queenes Majestie and England." It was printed by William Pickering without date, and the present may be the registration of a reprint. The line "Come o'er the bourn, Bessy, to me," had the honour of being quoted by Shakespeare: see "King Lear," act iii., sc. 6.]

A ballett London hath no pere.

The Countrye hath no pere.

[In the moral-play of "The Three Ladies of London," printed in 1584 and 1592, Simplicity, the Clown or Vice of the performance, introduces a stanza of a ballad, running as follows:—

"The Country hath no peare,  
where Conscience comes not once a yeaire,  
And Love so welcome to every towne,  
as winde that blowes the houses downe.  
Sing downe, adowne, downe, downe, downe.  
Simplicitie sings it and sperience doth prove,

No dwelling in London, no biding in London, for Conscience and Love."

1564-5. A moralization of "The country hath no peer" was also published, which proves its popularity, and shows why Simplicity introduced it, or a parody upon it.]

Remember man bothe nyghte and daye, thowe must nedes  
dye, thayre ys no nay, &c.

[This ballad is extant, and at the end is, "Imprinted at London by Wylliam Powell for Wiliam Pickering, 1566."]

Aske mercy man for thy greate synne.

Suche as may wed at will, and doublle at every letter.

[The words "and double at every letter" may have been some direction as to the mode of singing this ballad, but it may have been only a corruption introduced by the clerk.]

Who loveth to leve in peace and marketh every chanche, &c.

[A poem in Tottell's Miscellany, 1557, begins with the following line, which, no doubt, is what is meant by the preceding entry.

"Who loves to live in peace, and marketh every change."]

Shall I wed an Aged man, with a complayne of a wedowe  
agaynste an olde man ..... ..... ..... v<sup>s</sup> iiiij<sup>d</sup>.

Rd of William greffeth, for his lycense for pryntinge of a  
ballett intituled the encoragen all kynde of men to the Re-  
edyfinge and buyldyng of powles steeple agayne ..... iiiij<sup>d</sup>.

[Another ballad growing out of the calamity of 1561, and proving  
that the project for rebuilding the steeple of St. Paul's needed "encou-  
raging." The spire was never reconstructed.]

Rd of William greffeth, for his lycense for pryntinge of a  
ballett intituled of a lover blamynge hyr fortune by Dedo and  
Eneas for thayre untruth, &c. ..... iiiij<sup>d</sup>.

[We are probably to understand that the infidelity of Æneas was in-  
troduced into this ballad as an illustration. It is the first time the name  
of Dido has occurred in the Register, and the clerk was clearly not at all  
familiar with it.]

Rd of Alexandre Lacye, for his lycense for pryntinge of a

ballett intituled a ballett made by one beynge greatly im- 1564-5.  
poverrysshed by the viage prepared to terra floryday ... iiijd.

[The *voyage to Terra Florida* here referred to was that of Captain Stukely, or Stutely. The undertaking was unfortunate, and the preceding ballad laments the poverty to which some of the adventurers were reduced by it. On p. 79 has been entered a ballad which was printed at the commencement of the enterprise, when it was expected to turn out prosperously.]

Rd of William greffeth, for his lyicense for pryntinge of a boke intituled the story of Kynge Henry the iiiij<sup>th</sup> and the Tanner of Tamworth ..... iiijd.

[This seems to be the earliest impression upon record of a highly popular ballad: we believe no older copy is now known than that which came from Danter's press in 1596, (*Percy's Reliques*, ii., 91, edit. 1812) where it is called "A merry, pleasant, and delectable history between King Edward the Fourth and a Tanner of Tamworth." The clerk of the Stationers' Company made a mistake, when he called the king "Henry the iiiij<sup>th</sup>"; and the incidents of the ballad are employed in Thomas Heywood's play, in two parts, of "Edward the Fourth," reprinted by the Shakespeare Society in 1842. It would be very interesting if we could in any way recover the ancient text, as it came from the press of William Griffith, because all subsequent editions seem to have been more or less corrupted and modernized.]

Rd of Lucas Haryson, for his lyicense for pryntinge of a boke intituled a dialoge betwene the hed and the Cappe... iiijd.

[A very amusing and clever tract which went through two editions, the first in 1564, and the second in 1565, under the title of "A Pleasaunt Dialogue or disputation betweene the Cap and the Head. Imprinted at London by Henry Denham for Lucas Harrison, dwelling in Paules Churchyardre at the signe of the Crane. Anno, 1564. Novembris 11." A copy of this impression is in the Lambeth Library, and a copy of that of 1565 in the library of the Earl of Ellesmere. They were entirely distinct impressions: see p. 46 of "The Bridgewater Catalogue," privately printed for the Earl of Ellesmere in 1837. The tract is prose, and the character of it may be seen by the following brief extract: it consists of

1564-5. a colloquy, or dialogue, between the Cap and the Head which wears it.

The Cap asks—

“But tell me why diddest thou put me off to hym that passed by?

*The Head.* Wouldest thou not have me shew obeyscence to him?  
looke what a fayre chayne he hath.

*The Cap.* Then madest thou courtesy to his chayne, and not to him.

*The Head.* Nay, I did it to him, because of his chaine.

*The Cap.* What is hee?

*The Head.* I cannot tell; but well I wote he hath a fayre chayne.

*The Cap.* But if he had had none, thou wouldest have let him passe?

*The Head.* Yea; but sawest thou not, when hee perceaved that I made no accoumpte of hym, howe he opened his cloake, of purpose that I might see his chayne; and then, thou knowest, I can doe no lesse.”

The above affords a curious illustration of a passage in “Twelfth Night,” act ii., sc. 3, respecting the wearing of chains by persons of, or affecting distinction.]

Rd of William Pekerynge, for his lycense for pryntinge of ij ballettes, the one intituled Women to please who taketh in hande, the other a nombre must dysplease, w<sup>t</sup> a dialoge upon christes byrth ..... viij<sup>d</sup>.

Rd of Thomas Purfoote, for his lycense for pryntinge of a boke intituled the Castell of Love ..... vjd.

[Ames had certainly seen this book, as printed by Robert Wyer, without date, but it has never been met with since his time. Herbert and Dibdin (iii., 195) merely refer to and quote Ames, who gives the following as the title: “The castle of love, translated out of Spanshe, by John Bowrchier, knyght, lord Bernes, at the instance of lady Elizabeth Carew, which book treateth of love betwene Leriano and Laureola, daughter to the king of Masedonia.” 12mo. No impression by Purfoote has ever been heard of, although he entered it above for publication. It was one of the “lewd books” censured by Dering in 1572, and it was in Captain Cox’s library in 1575. See also Warton’s H. E. P., iii., 342, edit. 1824.]

Rd of Thomas Colwell, for his lycense for pryntinge of ij ballettes, the one intituled to passee the place where pleasure

ys, &c., and the other, I myghte have leved meryly, moral- 1564-5.  
yzed..... iiijd.

[We have already seen one of these ballads (p. 48) called merely "To pass the place," and so entered. It is not unlikely that this was the entry of the moralization, (with the parody of another ballad) which we have there printed from Addit. MSS., Brit. Mus., No. 15,225.]

Rd of William greffeth, for his lycense for pryntinge of a  
ballett intituled of christe our faythfull dere, &c. ..... iiijd.

Rd of William greffeth, for his lycense for pryntinge of a  
ballett intituled he that nothyng hath, nothyng shall sett  
by ..... iiijd.

[i.e., shall *set store by*, or *value*: see the last line of the ballad which  
is quoted on p. 33.]

Rd of Alexandre lacye, for his lycense for pryntinge of a  
ballett intituled a Warnynge to englonde, and lett london be-  
gynne ..... iiijd.

[This ballad (as already stated on p. 19) is extant, and is rhimingly  
entitled—

“A warnynge to England, let Loudon begin  
To repent their iniquite and flie from their sin.”

It is inscribed “Finis qd William Birch,” and purports to have been  
“Imprinted at London by Alexander Lacie,” who entered it above.]

Rd of William Greffeth, for his lycense for pryntinge of a  
pycture of a chylde borne in the Ile of Wyghte, w<sup>t</sup> a cluster  
of grapes about yt navell ..... iiijd.

Rd of Rychard Cottle, for his lycense for pryntinge of a tra-  
gicall historye that happened betweene ij englesshe Lovers vjd.

[No bibliographer appears to have seen this book, although several  
refer to it, and the title, therefore, is no where given correctly: it runs  
thus—"The tragical and true Historie which happened betwene two  
English lovers. 1563. Written by Ber. Gar. 1563. In ædibus Richardi  
Totelli. Cum Privilegio." Ber. Gar. stands for Bernard Garter, a well  
known poet of the time, who seems to have written the tale in imitation

1564-5. of Arthur Brooke's "Romeus and Juliet," published by the same stationer in 1561 (see p. 63). In all the accounts of this poem, the important figures 1563 are omitted, which were intended to show that in 1565 the incidents were of recent occurrence. The clerk, by a slip of the pen, wrote Richard Cottle, instead of Richard Tottle, or Tottell.]

Rd of M<sup>r</sup> Tottle, for his lycense for pryntinge of a Cro  
neacle, lately Called m<sup>r</sup> graftons Croneacle ..... vjd.

[The terms of this entry, recollecting the dispute between Grafton and Stow, make it curious: it was "a Chronicle *lately called* Mr. Grafton's." Stow, in a passage in his *Annales*, which we do not recollect to have seen quoted, speaking of the yielding of Guisnes and Hams to the French, observes—"Whereof maister George Ferrers hath written at large, for he collected the whole history of Q. Mary, as the same is set down under the name of Richard Grafton." Therefore, Stow persevered in his assertion long after he had first made it, and it had been denied by Grafton.]

Rd of Willian greffeth, for his lycense for pryntinge of Carowles, one exortyng men to put thayre truste in christe alone; the ij<sup>de</sup>, you wyves to your husbandes betin and leve well; the iij<sup>de</sup> of every worde that procede an awnser you shall make in dede..... iiijd.

[Perhaps the "carol" quoted on p. 48. To "bete," in one of its senses, means to *assist*; for "leve well" we ought probably to read "*love* well," meaning that wives are to aid and love their husbands well.]

Rd of William Pekerynge, for his lycense for pryntinge of a new yeres gyfte, intituled w<sup>t</sup> spede Retorne to god, made by John markante ..... iiijd.

[The name of John Markant has before occurred, (p. 23) as the author of the ballad on Lord Wentworth, which Owen Rogers was fined for printing without license. Ritson knew nothing of this entry.]

Rd of William Pekeringe, for his lycense for pryntinge of an Epytaphe of John Philpotte ..... iiijd.

[John Philpot, the martyr, had been burnt in Smithfield on 18th December, 1555, and this broadside was, therefore, no doubt, a republication]

of a tribute to his memory, in a broadside, which came out at the time 1584-5. of Philpot's death.]

Rd of William Pekerynge, for his lycense for pryntings of a ballett intituled the lamentation of an olde servyng man lamentynge his estate..... iiijd.

Rd of Thomas marshe, for his lycense for pryntings of a boke intituled the Couerte of Vertue, contaynyng many holy or spretuall songes, Sonettes, and psalmes, ballettes and shorte sentences, as well of holy scriptures as others, &c. ..... xijd.

[We have alluded to this work on p. 13, as a moralization of "The Court of Venus," entered by Henry Sutton in the year 1558, and evidently reprinted afterwards, perhaps shortly before this puritanical parody, "The Court of Virtue," made its appearance. The only known fragment of "The Court of Venus" must, from the terms of the title-page, have been a reimpression, but it has no date, and we may suspect that the issue of it, and the nature of its contents, provoked John Hall to write and print his "Court of Virtue."]

Rd of John Charlewod, for his lycense for pryntinge of ij ballettes, the one entituled be mery in god saynt pawle sayth playne; the other a warnynge to synners this holy tyme of Lente ..... iiijd.

Rd of Alexandre Lacy, for his lycense for pryntings of ij ballettes, the one intituled a dytty declarynge the mesyable estate betwene the worlde that was and ys of late; the other a commyssion unto all those whose wyves be thayre m<sup>r</sup>s, &c. ..... vijd.

[We strongly suspect that the ballad reprinted on p. 85 of "Roxburgh Ballads," 4to., 1847, entitled "My Wife will be my Master, or the Married man's Complaint against his unruly Wife," is much older than the supposed date of it, when it had undergone various changes and modernizations. It may even have been the production above entered as "a Commission unto all those whose Wives be their Masters." In the only existing copy, no printer's name nor date is found; but it cannot be placed earlier than the middle of the seventeenth century; whereas, if

1564-5. our conjecture (and it is nothing more) be well founded, it is not very far from a hundred years older.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled an a. b. c., w<sup>t</sup> a prayer ..... iiiij<sup>d</sup>.

[Merely as a short specimen of a pious "a. b. c.," the following may be quoted from the Editor's MS.—

#### THE CHRISTIAN'S A. B. C.

" All men that harken to my song  
 Bee in your faith both firme and strong,  
 Content with what God doth or maye,  
 Doing him worship night and daye.

Eche one may one at least sett right,  
 For everie man now seeth the light:  
 God is soe good unto us, marke,  
 He asketh not to love the darke.

In peace and comfort we may bee ;  
 Kinges are no happier then wee :  
 Let us all, then, with gratefull minde,  
 Make such returne as God shall finde

Not unaccepted in his sight.  
 O, let us in his worde delight,  
 Praying we be preparde to dye,  
 Questioning not his judgementes high.

Remember God alone is just,  
 Seeing he nere deceives our trust :  
 Take courage, yee that stand in doubt,  
 Verilie, he will seeke you out,

Who alway strive to serve him best,  
 Xample giving to the rest,  
 Young and olde; this [is] most plaine :  
 Zeale for the truth shall you sustaine."

To the "a. b. c." of the entry "a prayer" seems to have been appended,

which is here wanting. Sometimes the a. b. c. consisted of distinct stanzas, each beginning with one of the letters of the alphabet: there are several pieces of the kind among the Roxburghe Ballads, and such was the case with Wyer's production, noticed on p. 10.]

Rd of Thomas purfoote, for his lycense for pryntinge of a ballett, the one intituled a warnyng to wanton wyves to fle from follye lenghte of thayre lyves ..... iiijd.

Rd of John Kyngeston, for his lycense for pryntinge of a ballett intituled good Counsell and sayinges of the philosopher..... iiijd.

Rd of William greffeth, for his lycense for pryntinge of a ballett intituled a newe instruction to men of suche willes, that are so redy to dygge up malbron hilles..... iiijd.

[It may be doubted whether the allusion in this local and temporary ballad be to Malvern or Marlborough hills. Other entries will follow on the same subject. See pp. 109, 111.]

Rd of Thomas purfoote, for his lycense for pryntinge of a ballett intituled agaynst prayse and wayne glorye in the tyme of kynge Salomon ..... iiijd.

Rd of Thomas purfoote, for his lycense for pryntinge of a ballett intituled a godly ballett agaynst fornication ... iiijd.

These ballettes were licensed to Thomas Colwell, as foloweth.

Rd of Thomas Colwell, for his lycense for pryntinge of the Epytaphe of my lady Jane Semer .....

[See p. 31, where this piece seems previously entered. Lady Jane Seymour was buried in March, 1560-1.]

A ballett intituled the Wanderynge prynce.

[No doubt the ballad printed by Percy, (*Reliques*, iii., 244) under the title of "Queen Dido," and which Ritson, in closer adherence to the old printed copies, calls "The Wandering Prince of Troy." See *Anc. Songs*, ii., 141, edit. 1829.]

A ballett intituled I will say nothyng.

1564-5. A ballett intituled in commendations well myghte I wryte.

A ballett intituled tom tell truth.

A ballett intituled the Reporte of the wytty answeres of a beloved mayden, &c:

A ballett intituled I am not the fyrste that hath taken in hande the wearynge of the wyllowe garlande.

A ballett intituled the woman taken in advowtrye, and broughte before christe.

A ballett intituled as David was mooste venterus in all thynges that he toke in hande.

A ballett intituled the complaynte of a Lover beyng vexed w<sup>t</sup> payne.

[For "venterus," in the last entry but one, we ought, perhaps, to read *virtuous*. "The complaint of a sinner vexed with pain" has been already licensed to Richard Appay. See p. 67. It was doubtless a moralization of the above, and has survived the original: the authorship belongs to W. Birch.]

A ballett intituled the yongeste of all thynges my lady telleth me, the moste people's lykynges mooste pretiest to be, &c.

[The clerk here, as in many other instances, does not seem to have cared whether he wrote sense or nonsense.]

A ballett intituled I ponderyng of Lovers within myne owne mynde, &c.

A ballett intituled o dowbtfull fayth, why feareste thowe deathe, &c.

A ballett intituled filida was a fayre mayden.

[In Tottell's Miscellany, 1557, fol. 55, where the title is—"Harpalus complaint of Phillidaes love bestowed on Corin, who loved her not, and denied him that loved her." It begins—

"Phyllida was a faire mayde,  
As fresh as any flowre,  
Whom Harpalus, the herdman, prayde  
To be his paramour."

It long continued popular, and among the Roxburghe Ballads is a reprint 1564-5. of it, at least a century posterior to the original publication.]

A ballett intituled What tyme that god his holy hande.  
A ballett intituled the Rewardes of ungodly Lovers,  
&c. .... v\*. viij<sup>d</sup>.

[i.e., six shillings and eightpence was the sum paid by Thomas Colwell for licenses for the preceding sixteen ballads. It seems to be fourpence more than the usual charge.]

Rd of William greffeth, for his lycense for pryntinge of a boke intituled the heavy horrable history of the dreadfull death of the Right Reverente Roode of chester ..... iiijd.

[Herbert (ii., 923) mentions this tract, and inserts the title of it exactly as it stands in the entry, but gives no information regarding it, beyond the fact that it had been licensed. It must have related to the pulling down of the Cross, or Rood, at Chester.]

Rd of Alexandre Lacy, for his lycense for pryntinge of the complaynte of the Restles Lover ..... iiijd.

[Perhaps the "Description of the restlesse state of a Lover," in Tottell's Miscellany, 1557, fol. 3. It is one of the poems attributed to Lord Surrey, and begins—

" When youth had led me halfe the race  
That Cupides scourge had made me runne," &c.

On folio 12 of the same work, and by the same author, is another piece, headed "The lover describes his restlesse state:" it begins—

" As oft as I behold and see  
The soveraigne beauty that me bound," &c.]

Rd of Thomas Marshe, for his lycence for pryntinge of a breefe croneacle made by John Stowe, auctorysshed by my lord of Canterbury ..... vjd.

[This is Stow's "Summarie of Englysh Chronicles," printed by Marsh with the date of 1565.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled a pleasante dyttye When splendent Phebus... iiijd.

1564-5. Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the complaynte of a widowe that now weded ys, w<sup>t</sup> a warnyng to women to take good hede of this, &c. iiiij<sup>d</sup>.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled The complaynte of a servyngeman of his distresse in Age, &c. ....

[Probably the same ballad as is previously entitled (p. 103) "The lamentation of an olde servyng man, lamentynge his estate."]

Rd of Edward Sutton, for his lycense for pryntinge of a boke intituled the Joyes of Jelosy, &c. .... iiiij<sup>d</sup>.

[No notice is taken of this work (which, as it is called "a book," may have been more than a broadside) in any list of the productions from Sutton's press : Herbert (iii., 1809) merely mentions the entry. It was probably a small tract, like the "Dialogue bytwene the commune secretary and Jalowsie, Touchyng the unstableness of Harlettes," which was "Imprynted at London, in Crede Lane, by John Kynge," and consists of only four leaves. As it is akin in subject, and is not, that we are aware of, entered in the Stationers' Registers for publication, we may be allowed here to insert a very brief extract from a work of great curiosity. It opens thus, "Jalowsye" speaking—

"What a worlde is thys, I true, it be accurst;  
Fayne wolde I mary, yf that I durst;  
But, I trowe, syth the tyme that god was borne,  
So many honest men helde of the horne."

The Common Secretary and Jealousy then go over different kinds of women, of whom the former bids the latter beware. Jealousy asks—

"She that dothe make it all straunge and quaynt,  
And loketh as she were a very saynt,  
If a man in the darke dothe her assay,  
Hath she any power to holde out? nay, nay."

The Common Secretary replies—

"Holde out? yes, or it is pytye she was borne,  
A horse, a whelbarowe, and a rammes horne;  
If the other thynges comme, ye whote what I meane,  
For all her holy lokes, she wyll convey it cleane."

Of this very amusing and unique tract the Editor printed twenty-five 1564-5. copies for private circulation a few years ago.]

Rd of gyles goodhed, these iij storyes folowynge; the fyrste, a christian exortation of the good husholder to his chyldren ; the ij<sup>de</sup>, the Twelve monythes ; the iiij<sup>de</sup>, Desolatio inter fratres..... [no sum.]

[The clerk seems to have called these "stories," because he did not know what else to term them ; nor could he fix the price of the licenses. Goodhed, or Godet, was rather a printseller than a bookseller or stationer, and on p. 75 we have given various entries of "pictures" published by him. It seems likely that these "ijj storyes" were engravings, or pictorial representations of some kind.]

Rd of Alexandre Lacye, for his lycense for pryntinge of a ballett intituled a Lamentation for the great dystrucion and for the overthowre of the howses at Yorke .....

[We have not met with any contemporaneous topographical illustration of this event.]

Rd of Alexandre Lacy, for his lycense for pryntinge of a ballett intituled an answere to the dystrucion that men agaynstethayre willes beyng answered by thayre wyves must digge downe malbrone hilles ..... iiijd.

[On p. 105 we have already had a ballad on the same subject entered ; and we shall shortly see it noticed again—p. 111.]

Rd of Thomas Colwell, for his lycense for pryntinge of a boke intituled the fyrste two Satars or poyses of orace, englesshed by Lewes Evans, scholemaister ..... iiijd.

[Here we have not only the name of the author, but, most unusually, his profession. The "second Poesye of Horace," translated by Lewis Evans, exists, but the *first*, printed on the same sheet, has been unfortunately torn away in, we believe, the only known copy. It is preceded by "The argument" in the following couplet :—

"Here Horace doth by ryght rebuke such as keepe not the meane,  
Not leaving eke untouched those which to theyr lustes do leane."

1564-5. It purports to have been "Imprinted at London, in Flete streate, by Thomas Colwell. We have had occasion to mention Lewis Evans and this translation before: see p. 46.]

Rd of William greffeth, for his lycense for pryntinge of a balett intituled a epytaphe upon the death of the Ryghte Worshipfull m<sup>r</sup> Rycharde Worslay, esquier, &c. ..... iiijd.

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FYNES TAKEN FOR BREAKYNGE OF GOOD ORDERS, AS  
FOLOWETH.

Rd of Henry Wekes, for his fyne for pryntinge of ij bokes w<sup>t</sup>oute lycense, the one Confabulationes, and the other the bancket of Sapience, the vij of aguste ..... iijs.

[“The Banquet of Sapience,” by Sir T. Elliot, was originally printed by T. Berthelet in 1542 and 1545, and again by John Day, in 1557.]

Rd of Alexander lacye, for his fyne, for that he prented balllettes which was other men’s copyes ..... xijd.

[The titles of the ballads thus fraudently printed by Lacy are not stated in the Register.]

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THE ENTERYNGE OF COPYES.

1565-6. [The subsequent memoranda refer to the twelve months from 22nd July, 1565, to 22nd July, 1566.]

Rd of Rychard Jonnes, for his lycense for pryntinge of a balett intituled Unhappye happe dothe fall ..... iiijd.

Rd of Rychard Jonnes, for his lycense for pryntinge of a balett intituled ye Lovyng wormes commelearne of me iiijd.

[This poem is contained in Clement Robinson’s “Handful of Pleasant Delights,” 1584, which was printed (like the broadside above entered) for Richard Jones. In Robinson’s volume it has for title “A warning

fer Wooers, that they be not over hastie, nor deceived with Women's 1565-6.  
beautie," and it begins—

"Ye loving warmes, come learne of me

The plagues to leave that linked be," &c.

in which couplet we ought, of course, to read "the plagues to *love*," &c., instead of "the plagues to *leave*," which is nonsense. We may be allowed to quote the following stanza, since it contains several Shakespearian allusions—

"Where was there found a happier wight

Than Troylus was, til love did light?

What was the end of Romeus?

Did he not die like Piramus?

Who bathes in blis,

Let him be mindfull of Iphis:

Who seekes to plese,

May ridden be, like Hercules."

The direction at the commencement is, that it is to be sung to the tune of "Salisbury Plain." The broadside is not extant, or we might be able to correct by it several of the typographical errors in Robinson's reprint, which came out nearly twenty years after the original publication.]

Rd of Wylliam gryffeth, for his lycense for pryntinge of a ballett intituled a notable instruction for all men to be warye the abuses of dyce, wyne, and women ..... iiijd.

Rd of Wyllyam gryffeth, for his lycense for pryntinge of a ballett intitaled a seconde dysrtuction agaynst malborne hylles, set furth by us wyves consent of our wylles..... iiijd.

[See pp. 105 and 109, for other ballads on this subject.]

Rd of Rychard Hudson, for his lycense for pryntinge of a ballett intituled the Crueltye of fortayne, I weepe for woo, and I dye for Payne ..... iiijd.

[The "sorrowfull sonet made by Mr. George Mannington at Cambridge Castle," in the "Handful of Pleasant Delights," 1584, opens with the often quoted and ridiculed line:—

"I waile in woe, I plunge in paine."]

Rd of Wylliam Pekerynge, for his lycense for pryntinge of

1565-6. a boke intituled The Lamentation of the Towne of chensford,  
Wrekell, Spryngfylde, ipwych, and Waltham..... iiijd.

[This entry is repeated immediately afterwards in the very same words and figures. See Stow's *Annals*, 1115, where an account is given of a storm which did great damage at Chelmsford, Ipswich, and in other towns in that part of the kingdom. The date is 16th July, 1565.]

Rd of John Alde, for his lycense for pryntinge of a ballett  
intituled a Warnynge to all maydes that brewes thayre owne  
bane..... iiijd.

Rd of John Alde, for his lycense for pryntinge of an hundred  
deth poyntes of evell huswifrye ..... iiijd.

[No doubt a species of parody upon the "Hundred Points of good Housewifry," licensed to John Day, and noticed on p. 12.]

Rd of Wylliam Pekerynge, for his lycense for pryntinge of a  
ballett intituled the Lamentation of a yonge man beyng  
presoner in the Counter, in the Poultry, in London..... iiijd.

[This ballad, most likely, had reference to some particular person then confined in the Poultry Counter.]

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled a breffe brygement of maryage, and so what  
Jogges the wyves geves on the elbowe ..... iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled shewyng the myserable unhappy fall of a  
vecyous Kynge called syr Danapall ..... iiijd.

[However the name may seem disguised, this ballad can relate to no other than Sardanapalus. Among Lord Surrey's Poems, in Tottell's Miscellany, 1557, is one headed, "Of Sardanapalus dishonorable Life and miserable Death," but it is too short for a broadside.]

Rd of John Kynge, for his lycense for pryntinge of an  
Epytaph of m<sup>r</sup> Asshelay, made by Henry Towers ..... iiijd.

[Henry Towers is a new name among our English versifiers: he is not mentioned by Ritson, nor by any other bibliographer.]

Rd of Lucas Haryson, for his lycense for pryntinge of a 1565-6.  
ballett intituled the blynde harpers, w<sup>t</sup> the answere..... iiijd.

[Another proof, if it were wanted, that at this time and afterwards the  
harpers in the streets were commonly blind. See also p. 91.]

Rd of Wylliam Pekeringe, for his lycense for pryntinge of  
a ballett intituled All in a garden grene, betwene ij Lovers iiijd.

Rd of Alexandre Lacy, for his lycense for pryntinge of a  
ballett intituled Marke well in mathewe what christe doth  
saye..... iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a  
play intituled a mery play, bothe pytthy and pleasaunt, of  
Albyon Knyghte..... iiijd.

[Only a fragment, consisting of twelve printed pages, of this re-  
markable drama has come down to us, and is now in the library of the  
Duke of Devonshire. It is a political play, and most likely gave offence  
to the public authorities, in consequence of which it was suppressed.  
The whole of what has been preserved may be seen in "The Shake-  
speare Society's Papers," vol. i.; so that it is almost unnecessary to refer  
to the "Hist. of Engl. Dram. Poetry and the Stage," ii., 369, where the  
production was first noticed. The Knight, who is called Albion, is a  
personification of England.]

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled Fayre wordes makes fooles fayne ..... iiijd.

[This ballad, by Richard Edwards, had been already licensed under  
the same title to William Griffith: see p. 87.]

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled a mery jeste made of the Aphabett, &c. iiijd.

[We have already had several instances of the application of the alpha-  
bet to pious purposes, (see p. 104, &c.) and here we see that a comic use  
was also made of it. Such may have been the case with the "A. B. C.  
of Hugh Stourmy," mentioned on p. 10.]

Rd of Thomas purfoote, for his lycense for pryntinge of a

- 1565-6. ballett intituled gevynge warnynge to all folke to beware how thay ryde upon Warmesters Colte ..... iiijd.

[For "colte" we should probably read *mare*, not only because it rhymes with "beware," but because the gallows was at this date, and long afterwards, familiarly called the four-legged, three-legged, or two-legged mare, according to the number of its supports. In Ulpian Fulwell's interlude, "Like will to like," 1568, occurs this apposite passage, which, perhaps, will be deemed sufficient on the point.

"This peece of land, whereto you inheritours are,  
Is called the land of *the two-legged mare* :  
In this peece of ground there is a mare in deed,  
Which is the quickest mare in England for speede."

Warmester, in the entry, was perhaps the hangman at this period, but we do not recollect to have met with his name elsewhere.]

- Rd of Thomas purfoote, for his lycense for pryntinge of an history of Sampson ..... iiijd.

- Rd of Edmonde Hally, for his lycense for pryntinge of a stronge monstre w<sup>ch</sup> came oute of the sea and was slayne in the Judea ..... iiijd.

[Probably, some pictorial representation, as it is neither called ballad nor book. For "stronge" we, perhaps, ought to read *strange*.]

- Rd of Owyn Rogers, for his lycense for pryntinge of a ballett intituled the sounge of pacyente Gressell unto hyr make ..... iiijd.

[This, with the exception of Chaucer's Tale and Radcliffe's lost drama, is the earliest notice of Patient Griselda in our language, and it does not read at all like the entry of a narrative of the story, but as if, the story being well known, by some publication of which we have no record, Rogers had printed a song incident to it. Her "make," or *mate*, was, of course, the marquess who married her. The only English publications, posterior to Chaucer, that are now known upon this celebrated subject have been reprinted by the Percy Society and by the Shakespeare Society —the first being a prose narrative and early ballads, and the last the play of Dekker, Haughton, and Chettle, printed in 1603 under the title

of "The pleasant Comodie of Patient Grissill." The above entry has 1565-6. been passed over without notice.]

Rd of hewgh shyngleton, for his lycense for pryntinge of a ballett intituled betwene honeste and knavery, &c. .... iiijd.

[Probably, the clerk omitted the words "a dialogue," or "a disputation," before "between honesty and knavery."]

Rd of Hewgh shyngleton, for his lycense for pryntinge of a complaynte betwene nede and poverte, &c. .... iiijd.

Rd of Wylliam greffeth, for his lycense for pryntinge of a newe diologue or dysputation betwene Day and nyght, &c. iiijd.

Rd of Wylliam greffeth, for his lycense for pryntinge of a Tragie of gorboduc, where iij actes were wretten by Thomas norton, and the laste by Thomas Sackvyle, &c. .... iiijd.

[This confused and careless entry was evidently made up in haste from the title-page of the first edition of the tragedy, which bears date "Anno 1565, Septemb. 22." The only known copy of this edition is in the library of the Earl of Ellesmere, who in 1847 allowed it to be reprinted (with a facsimile of the title-page) by the Shakespeare Society, under the editorial care of Mr. W. D. Cooper. Norton, one of the authors, was the retained counsel to the Stationers' Company. We shall have more to say of him elsewhere.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a pleasaunte Recytall, worthy the Redinge, contayninge the effecte of iij worthy Squyers of Darius, Kynge of persia iiijd.

[This perhaps was not the entry of the drama of "King Darius," of which we shall have occasion to speak presently, (see p. 119) but of some narrative poem on the same subject.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a ballett intituled a notable dystruction for all men to be ware the abuses of Dyce, Wyne, and Women, &c. .... iiijd.

[For notable *instruction*, the clerk seems here to have written "destruction." We have had a ballad with the same moral entered before to the same printer—p. 111.]

- 1565-6. Rd of Wylliam Coplande, for his lycense for pryntinge of a boke intituled Newes comme from hell, &c. .... iiiij<sup>d</sup>.

[Only one copy of this work has come down to us, and that is in the Lambeth Library, where it was unnoticed until the Rev. Mr. Maitland placed the title of it in his Index of English works printed before 1600, preserved there. It is entitled "Newes come from Hell of love unto all her welbeloved frendes, as Userers, which with other useth Extorsion, pety Brybry, false feloshyp, syr John makshyfte, the Devyl's receyver, devowringhe the Christian Common welth, makinge of a fewe, and destroyeng of a multitude. Let every man be ware of these Devyllyshe people. Imprinted at London, by me Wyllyam Copland. 1565." The initials J. E. are at the end of the tract, and possibly they are those of John Elder, who had produced the "Copie of a letter sent into Scotlande of the arrival and landynge and most noble marryage," &c., of Philip and Mary, dated from London, New Year's day, January, 1555, and addressed to Robert Stuarde, Bishop of Caithness: it was printed by John Waylande. "Newes comme from Hell" is entirely directed against Usurers, who are charged with causing the scarcity of money from which the people were then suffering.]

- Rd of Wylliam Greffeth, for his lycense for prynting of a Cathechesme in myter..... iiiij.

[i.e., in metre, as in many other instances.]

- Rd of Rychard Jonnes, for his lycense for prynting of a ballett intituled yf lovers lenger at the worste ..... iiiij<sup>d</sup>.

- Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled of a harte declarynge his heavines, wisshyng that it were knownen ..... iiiij<sup>d</sup>.

- Rd of Rychard Jonnes, for his lycense for pryntinge of a ballett intituled a pleasante history of an adventurus Knyghte of Kynges arthurs Courte ..... iiiij<sup>d</sup>.

[To which of the various "adventurous knights" of King Arthur's Court this ballad applies it is impossible to determine, it having been, with so many others, lost. This entry has been hitherto unnoticed in works relating to Arthur and the knights of his round table.]

Rd of Rychard Jonnes, for his lyicense for pryntinge of a bal- 1565-6.  
lett intituled declarlyng what discorde doth ryse by stryvyng  
for to gette the enterpryse ..... iiijd.

Rd of Alexandre Lacy, for his lyicense for prynting of  
a ballett intituled the lamentation of a damped sowle,  
&c. ..... iiijd.

[This ballad has been preserved, but only in MS., (in the Editor's pos-  
session) and, from its form, though there is some irregularity in the metre,  
arising perhaps out of frequent transcription, we may conclude that it  
was sung to the same tune as "Christmas' Lamentation," in the Rox-  
burgh Ballads, 1847, p. 12. It is entitled—

#### THE DAMNED SOULE IN HELL.

" O, cruell paynes that now I feele,  
Nought in heaven or earth can heale,  
In everie part.

My sinnes full faine I wolde conceale,  
But day of doome must all reveale  
In my harte.

Now I suffer for my sinfull lyfe,  
And vaine, in vaine is all my strife:  
Welladay!

If that all sinners could see my fate,  
Sinnes they love soone would they hate.

Welladay!  
Undone eche way!

In hell, I am and shall remayne,  
And grone in everlasting Payne:  
Nought can aide.

I must suffer, I know well,  
And have deserved nought but hell.  
I betrayde

My soule by sinne to miserie,  
In hell fire that burneth mee:  
Welladay!

1565-6.

Why did I so, why did I so,  
From my Christe, my saviour goe?

Welladay,  
I needes must saye!

The divells that my soule torment  
With yron hookes so cruell bent,  
Rend and teare.

Earth's greatest greefe is small and light,  
To that I suffer daie and night,  
In dispaire.

No repentance can now restore  
Me to joy for ever more:  
Welladay!

Here I must lye, for nothing can  
Redeeme the soule of damped man.

Welladay,  
Ever and aye!

My sinnes could not my God forgive:  
In onelie sinne I long did live;  
But at last

Death to my bedside did comme,  
And summond me to daie of doome,  
All agast.

Be warnde by me, all soules on earth,  
Though you may live a while in mirth,  
Welladay!

The tyme will [come] when you repent  
To[o] late God's true and just judgment.  
Welladay!

Here must I stay."

There is something very striking in the manner and measure of this production, but we do not find, from any re-entry of its republication, that it became popular.]

Rd of Alexandre Lacy, for his lycense for prynting of a ballett intituled a pleasante wooyer, with an other lett me do all that ever I can ..... iiiij<sup>d</sup>.

Rd of Alexandre Lacy, for his lycense for pryntinge of a 1565-6.  
ballett intituled the paynter in his pryntyshod..... iiijd.

[i.e., the painter in his apprenticeship. We shall soon meet with entries of other ballads upon painters.]

Rd of Thomas Colwell, for his lycense for pryntinge of a boke intituled the famooste and notable history of too faythfull lovers named alfagus and archelaus, in myter ..... iiijd.

[Warton (*Hist. Engl. Poetry*, iv., 249, edit. 1824) refers to this entry, but misquotes one of the names *Alfayns*, instead of Alfagus, as it stands in the memorandum. On the authority of Ames, he assigns the "notable history" to Bernard Garter; but it was the work of Edward Jenynges, and it was printed in 1574. *Ritson's Bibl. Poet.*, 257.]

Rd of Thomas Colwell, for his lycense for pryntinge of a play intituled of the story of kyng Daryous, beynge taken oute of the ijde and iiij<sup>th</sup> chapeter of the ijde boke of Esdras, &c. iiijd.

[This is the drama to which we referred when speaking (p. 115) of the entry by William Griffith of "a pleasant Recital—containing the effect of iij worthy Squires of Darius." Colwell printed the play with the date of 1565, and it is founded upon a portion of sacred history not usually included even in the Apocrypha of our Bible: it relates to the answers of three young men to the question of Darius, "What is strongest?" One answers "wine;" the second "the king;" and the third "women:" the last carries the day. The title is "A Pretie new Enterlude, both pithie and pleasaunt, of the Story of Kyng Daryus, beinge taken out of the third and fourth Chapter of the thyrd booke of Esdras, &c. Imprinted at London, &c., by Thomas Colwell. Anno Domini, M.D.LXV." See an account of the piece in *Hist. Engl. Dram. Poetry and the Stage*, ii., 245. There is a copy of it in the British Museum, and several others in private hands.]

Rd of Thomas Colwell, for his lycense for pryntinge of a songe or psalme for the delyveraunce of his people from the handes of the Turke and all heathen infideles, to the tune of the xix psalme ..... iiijd.

Rd of John Alde, for his lycense for pryntinge of a boke intituled the Scyence of lutinge..... iiijd.

1565-6. Rd of Owyn Rogers, for his lyicense for pryntinge of a tru dyscription of twoo chelldren borne at Herne in Kent the xxvij<sup>th</sup> day of auguste a<sup>o</sup> 1565 ..... iiijd.

[This broadside was printed by Thomas Colwell for Owen Rogers, and the full title is as follows:—"The true description of two monstrous Chyldren, born at Herne, in Kent, the 27 daie of Augiste, in the yere of our Lord 1565. They were booth women chyldren, and were chrystened, and lyved half a daye. The one departed before the other almooste an howre." It is entirely prose, with a woodcut of the two children, united at the stomach.]

Rd of Thomas Colwell, for his lyicense for pryntinge of a ballett intituled kynge pollicrate, to the tune of Apelles iiijd.

[The tune of Apelles was therefore an established favourite before the ballad of King Polycrates was written to it. A song "to the tune of Apelles" is in Googe's Poems, already entered, and printed in 1563: see p. 71. Warton (Hist. Engl. Poetry, iv., 250, edit. 1824) calls this ballad "A ballet of kynge Polliceute," which he supposed to have been miswritten for Polyeuctes; but the fact is, that he misread the entry in the Register, where it stands very clearly "pollicrate," meaning, of course, Polycrates, the tyrant of Samos.]

Rd of Thomas Colwell, for his lyicense for prynting of a ballett intituled the Cater bralles, bothe wytty and mery... iiijd.

[A brall, brawl, or bransle, was a species of dance (Douce's Illus., i., 217) and double brawls are mentioned by several writers; but here we have a notice of what should seem to be a quadruple brawl, or "Cater-brall." In the "Handfull of Pleasant Delights," 1584, is "The Historie of Diana and Acteon—to the Quarter Braules."]

Rd of Thomas Colwell, for his lyicense for pryntinge of the geystes of skoggon, gathered together in this volume ... iiijd.

[The oldest extant edition of the "Jests of Scoggan," or Skogan, that we are acquainted with, is dated as late as 1626. This memorandum is the earliest mention of their publication; and, from that time to the present, they seem to have been printed as chap-books. It may be supposed,

from the terms of the entry, "gathered together in this volume," that at 1565-6. least some of them had previously appeared separately.]

Rd of Thomas purfoote, for his lycense for pryntinge of the story of Jason, howe he gotte the golden flece, and howe he ded begyle media, oute of laten into englesshe by nycholas Whyte ..... iiijd.

[The name of this author has occurred before, but spelt Whight, as the writer of a broadside in verse in commendation of music (see p. 71). We are not told whether this early history of Jason was in prose or metre—most likely the latter.]

Rd of Thomas marshe, for his lycense for pryntinge of an epygrame of the death of Cutbert Skotte, some tyme besshoppe of Chester, by Roger Shacklocke, and Replyed agaynst by Thomas Drant ..... iiijd.

[See the British Bibliographer, i., 23: the proper title (misrepresented in the entry) is there given, by which, among other things, it appears that the name ought to have been Richard, and not Roger Shacklock. There, also, Shacklock's "Epitaph upon the death of Cuthbert Scott" and "A reply by Thomas Drant" are inserted.]

Rd of Wylliam Jonnes, for his lycense for pryntinge of serten historyes collected oute of dyvers Ryghte good and profitable authours by William Paynter ..... ij<sup>s</sup> iiijd.

[This is possibly an entry of William Paynter's "Palace of Pleasure" by a more general title; or it may be another work of the same kind, of which we possess no information. Paynter's "City of Civility" we have seen licensed, on p. 66, to William Jones in 1562.]

Rd of Thomas purfoote, for his lycense for pryntinge of a ballett intituled the history of Troylus, whose throttes hath well bene tryed ..... iiijd.

[This is the first time the name of Troilus has occurred in the Register: what the clerk meant by the last part of the entry it is not easy to divine, but Warton (H. E. P., iv., 243, edit. 1824) plausibly read *troth* for "throttes." We may conclude that this production was on the incidents

1565-6. of Troilus and Cressida, and this is an earlier entry than any hitherto pointed out in relation to Shakespeare's play: Malone and other commentators seem to have known of no entry older than that of 1581, of "a proper ballad, dialogue-wise between Troilus and Cressida."]

Rd of gyles godett, for his lycense for pryntinge of the history of the prodigall chylde ..... iiijd.

[In all probability, this "history" was an engraving.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a ballett intituled pype up, mynstrell, and make some sporte iiijd.

Rd of Wylliam greffeth, for his lycense for pryntinge of a ballett intituled Comme, dycken, my daddes sonne ..... iiijd.

Rd of Wylliam greffeth, for his lycense for pryntinge of a ballett intituled full merily synges the Cowckcowe ..... iiijd.

[This remarkable and spirited ballad has come down to us, but only in MS., and that at least half a century after the date of the entry: it is in the possession of the Editor, and the reader would hardly pardon him if he did not subjoin it.

#### THE CUCKOE'S SONG.

"Full merilie singes the cuckoo  
upon the beechen tree ;  
Your wyves you well shulde looke to,  
if you take advice of mee.  
Cuckoo ! cuckoo ! alacke the morne,  
when of maried men  
full nine in ten  
Must be content to weare the horne.

Full merily singes the cuckoo  
upon the oaken tree ;  
Your wyves you well shulde looke to,  
if you take advice of mee.  
Cuckoo ! cuckoo ! alacke the daye,  
for maried men  
but nowe and then  
Can scape to beare the horne awaie.

Full merilie singes the cuckoo  
 upon the ashen tree ;  
 Your wyves you well shulde looke to,  
 if you take advice of mee.  
 Cuckoo ! cuckoo ! alacke the noone,  
 when maryed men  
 must watch the hen,  
 Or some strange cocke will tread her soone.

Full merilie singes the cuckoo  
 upon the alder tree ;  
 Your wyves you well shulde looke to,  
 if you take advice of mee.  
 Cuckoo ! cuckoo ! alacke the eve,  
 when maryed men  
 must bid good den  
 To such as hornes to them doe geve.

Full merilie singes the cuckoo  
 upon the aspen tree ;  
 Your wyves you well sholde looke to,  
 if you take advice of mee.  
 Cuckoo ! cuckoo ! alacke the night,  
 when maryed men,  
 agen and agen,  
 Must hide their hornes in their dispight."]

Rd of Wylliam greffeth, for his lycense for pryntinge of ij  
 balllettes to the tune of pacyente gressell ..... iiijd.

[On p. 114 we have an entry of "the song of patient Gressell unto her  
 make :" possibly the two ballads here entered, the subjects of which are  
 not given, were sung to that tune, for no other has yet been mentioned  
 in the Register.]

Rd of Thomas Colwell, for his lycense for pryntinge of the  
 pleasante fable of Ovide intituled Hermaphroditus and Sal-  
 maces ..... iiijd.

[This translation by Thomas Peend, or de la Peend, was printed by

1565-6. Colwell with the following title—"The pleasant fable of Hermaphroditus and Salmasis, by T. Peend, Gent. With a morall in English verse. Anno Domini 1565. Mense Decembbris." Ritson, Bibl. Poet., says that it was first printed in 1564, but this seems to be an error: the author, however, dates his dedication "From my chamber over agaynst Sergeants Inne in Chancery Lane, 1564."]

Rd of Thomas Colwell, for his lycense for pryntinge of a boke intituled the moste notable history of the lorde mandozze ..... vjd.

[This production is also by Thomas Peend, or de la Peend, and it was printed in 1565 as "The Historie of John Lorde Mandozze." The translator signs the dedication T. Delapeend, as one word, and at this date he had removed to the Middle Temple. It is evidently from the Spanish or Italian, and the story, in some material points, is similar to one told by Paynter in "The Palace of Pleasure," i., 103.]

Rd of Thomas marshe, for his lycense for pryntinge an epytaphe of the deathe of the famous and Renowned Knyghte, Sr thomas Challenor ..... iiijd.

[Sir Thomas Challoner was himself an author, and translated into English the *Morie Encomium* of Erasmus, which was printed in 1540, and afterwards. This epitaph serves to fix the period of his death.]

Rd of Alexandre lacy, for his lycense for pryntinge of a ballett intituled the lamentation of frynde of his ..... iiijd.

[This entry, from the carelessness of the clerk, would be unintelligible, did we not know that Thomas Churchyard wrote "the Lamentation of Friendship," and that it was printed, at least in one of the editions, by Thomas Colwell for Nicholas Wyer: this must be the production which in the entry is called "the Lamentation of friend of his." It is reprinted in the "Roxburghe Ballads," p. 42, from a copy without any printer's name, which most likely was that which Lacy had entered above.]

Rd of Alexandre lacy, for his lycense for pryntinge of a ballett intituled Danderly dystaffe ..... iiijd.

Rd of Alexandre lacy, for his lyicense for pryntinge of a new 1565-6.  
yeres geyfle, made by barnarde Garter..... iiijd.

[The name of Bernard Garter has occurred earlier, in connection with "The tragical and true History which happened between two English Lovers" (pp. 101, 119). What was the nature of this "New Year's Gift," we have no means of ascertaining. Ritson introduces the entry, in his Bibl. Poet., 215.]

Rd of thomas hackett, for his lyicense for pryntinge of a boke intituled the history of Pollibies ..... xijd.

[The earliest known edition of this work, which consists of extracts from Polybius by Christopher Watson, of St. John's, Cambridge, bears date in 1568, but here we see it entered in 1565, and perhaps it was then printed. In 1568, what was taken from Polybius was followed by quotations from Hall's Chronicle, headed "The victorious Acts of King Henry the Fifth :" such might not be the case with the first impression, and the addition might be made, to give greater novelty to the work on its reappearance.]

Rd of Wylliam pekeryng, for his lyicense for pryntinge of a mery and pleasaunt history, donne in tymes paste by erasmus Roterdamus... .... iiijd.

[Possibly a re-impression of "The Praise of Folly," translated by Sir Thomas Challoner: see the preceding page.]

Rd of Wylliam pekeryng, for his lyicense for pryntinge of a ballett intituled the tokyns procedyng the Judgement daye..... iiijd.

[This little tract (not a broadside) in verse adds a new name to our poetical bibliography—W. Woodhouse. It was "Imprinted at London by William How for William Pickeryng," without date, 8vo., and consists of only six leaves: the title is in verse, thus—

"The xv fearfull tokens  
preceding, I say,  
The generall judgement  
called Domes day."

1565-6. It is a production of which the piety of the purpose is the chief recommendation : this is one stanza—

“Ther shal not help the Eloquence  
Of Lawyers at the Barre,  
Nor yet their crafty Sapience ;  
Their owne deedes wil them marre.  
Ther shal no bribes be take that day,  
No man for to prevent ;  
Faire wordes nothing prevale they may,  
But he wil geve judgement.”

More will be unnecessary, and thus much would not have been given, if the production had ever before been heard of.]

Rd of Wylliam pekeryng, for his lycense for pryntinge of a ballett intituled the maryage of Jhesu christe and the sowle of man..... iiijd.

Rd of thomas purfoote, for his lycense for pryntinge of a ballett intituled the Cruell assaute of Cupydes forte..... iiijd.

[John Awdeley wrote and printed a broadside, called “The Cruel Assault of God’s Fort,” which, in all probability, was what was called a “moralization” of “The Cruel Assault of Cupid’s Fort.” The latter has not survived, but the former is printed in “Old Ballads from Early Printed Copies,” 1840 : it is to be hoped, and believed, that “The Cruel Assault of Cupid’s Fort” was not quite so dull. Among the poems by uncertain authors in Tottell’s Miscellany, 1557, is one headed “The assault of Cupide upon the forte where the Lover’s hart lay wounded, and how he was taken.”]

Rd of Thomas purfoote, for his lycense for prynting of a newe yeres gyefte ..... iiijd.

Rd of Alexandre lacy, for his lycense for prynting of a ballett intituled declarynge the good zayle and towardnes of men’s harter to all vertu ..... iiijd.

[We may safely conclude that this ballad was an ironical and satirical composition.]

Rd of Alexandre lacy, for his lycense for prynting of a bal-

lett intituled the plage of Josaphy, with examples to avoyde 1565-6.  
the same ..... iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a  
boke intituled the eighte Tragidie of Senyca ..... iiijd.

[Translated by John Studley, and printed by Colwell in 12mo., with  
the date of 1566.]

Rd of Alexandre Lacye, for his lycense for pryntinge of a  
ballett intituled the lamentation of dysperate synner ... iiijd.

Rd of Alexandre Lacy, for his lycense for pryntinge of a  
ballett intituled tow Lamentable songes, pithias and Damon..... iiijd.

[These "two lamentable songes" may have preceded or followed  
Richard Edwards's play of "Damon and Pithias;" there is no printed  
edition of it anterior to that of 1571, but it was acted some years earlier,  
and in consequence of attention being thus directed to the story, perhaps  
these ballads were written. Edwards is said to have died in 1566: in  
1563, Googe addressed some verses to him; but in 1567 Turberville  
printed an epitaph upon him. See afterwards what is said respecting  
the first known edition of Edwards's play.]

Rd of Rychard Jonnes, for his lycense for pryntinge of an  
history intituled thesious and arradne ..... iiijd.

[The work here intended is "The Excellent Historye of Theseus and  
Ariadne, &c. Written in English Meeter, in Commendation of all good  
women, &c. By Thomas Underdowne." It was printed by Richard Jones,  
(who, we see, entered it at Stationers' Hall) with the date of 1566. After  
a "preface" in prose, in which the author is anything but civil to the  
fair sex, he inserts in verse "a Rule for women to bryng up their  
daughters," in which he exhorts mothers "to break their legs," if they are  
given "to go or gad abroad;" to sow up their mouths, if they talk idly;  
to cut off their hands, if they "give and take;" and, finally, to send them  
to their graves if they cannot be reformed. The whole production, in-  
cluding the main story, occupies only sixteen leaves. Ritson knew no-  
thing of this rare work by an author whose name will occur again.]

Rd of Rycharde Seerle, for his lycense for pryntinge

1565-6. of a ballett entituled Wysshe all bachelars well to  
fayre ..... iiijd.

Rd of Rychard Seerle, for his lycense for prynting of a bal-  
lett intituled a commynycation betwene a yonge man and a  
mayde who greatly lamenteth the losse of hyr lover ... viijd.

[Either this ballad was of peculiar length, or the clerk made an error  
in charging twice as much as usual for entering it. The same printer  
paid only fourpence in the immediately preceding instance.]

Rd of Wylliam pekeryng, for his lycense for prynting of a  
boke intituled the preface of and upon the dyscours of the  
warre of the ij gamer speeches, that ys to say, the nowne and  
the verbe ..... viijd.

[Herbert, quoting this entry, (iii., 1316) reads "gamer speeches,"  
"gramer speeches," and such was probably the word intended, but the  
clerk wrote "gamer speeches:" either way, the entry is not very intelli-  
gible.]

Rd of Rychard Seerle, for his lycense for pryntinge of a  
ballett intituled that Cruell Counsell corrupteth a godly  
mynde ..... iiijd.

[We may be pretty sure that for "cruell" the clerk ought to have  
written *euell*.]

Rd of Rychard Seerle, for his lycense for the pryntinge of a  
ballett intituled a monsterus pye, which was made by a sargent  
of London ..... iiij.

[We shall see this "monsterus pie" again alluded to presently, with  
the name of the "sergeant of London" who made it. We know not if  
it had any possible reference to the "Cold Pye for the Papista," written  
by John Phillip, and "Imprinted at London by William How for  
Richarde Johnes," without date.

Rd of Edwarde Russell, for his lycense for pryntinge of a  
ballett intituled shewyng how a man shall knowe his frynde,  
and what fryndshippe ys, &c. ..... iiijd.

[This may be "The praise of a true Frende," in Tottell's Miscellany,  
1557, fol. 104.]

Rd of Wylliam pekeryng, for his lycense for pryntinge of a 1565-6.  
ballett intituled y<sup>e</sup> hunte ys up, &c. .... iiiij<sup>d</sup>.

[“The hunt is up” was a title formerly given to any song intended to arouse in the morning, and the title was of course derived from a tune or song employed by early hunters. “The hunt is up” seems to have formed the burden of one of our oldest ballads on record, in the 28th of Henry VIII. (See Collier's Shakespeare, i., cclxxxviii.) A poet of the name of Gray is mentioned by Puttenham in his “Art of English Poesy,” 1589, as having been “in good estimation” with Henry VIII., and afterwards with Protector Somerset, “for making certain merry ballads, whereof one chiefly was The hunt is up, the hunt is up.” In the Editor's MS. are two ballads, one called “The Kinges hunt is upp,” and the other, “The newe Hunt's upp,” the first of which may be the very song written by Gray, since “Harry our King” is twice mentioned in it. It is an extremely sprightly performance, and we transcribe it.

#### THE KINGES HUNT IS UPP.

“ The hunt is up, the hunt is up,  
And it is well nigh daye,  
And Harry our King is gone hunting  
To bring his deere to baye.

The east is bright with morning light,  
And darknes it is fled,  
And the merie horne wakes up the morne  
To leave his idle bed.

Beholde the skyes with golden dyes  
Are glowing all around,  
The grasse is greene, and so are the treene  
All laughing at the sound.

The horses snort to be at the sport,  
The dogges are running free,  
The wooddes rejoice at the mery noise  
Of hey tantara tee ree !

1565-6.

The sunne is glad to see us clad  
 All in our lustie greene,  
 And smiles in the skye as he riseth hye,  
 To see and to be scene.

Awake, all men, I say agen,  
 Be mery as you maye,  
 For Harry our King is gone hunting,  
 To bring his deere to baye."

We suspect some modern interpolations; and it must be owned that this hardly reads as if it were as old as the reign of Henry VIII.; but in Addit. MS. No. 15,233, in the British Museum, certainly written about that date, is a religious parody of our ballad, in precisely the same measure:—

"The hunt is up, the hunt is up,  
 Loe, it is almost daye,  
 For Chryst our kyng is cum a hunting,  
 And browght his deare to staye," &c.

It will not be worth while to quote at length the other "Hunts up" in the Editor's MS.; but the first stanza will show that all were written in one common measure:—

"The hunt is up, the hunt is up;  
 Awake, my lady free!  
 The sunne hath risen from out his prison  
 Bencath the glistering sea."

This is merely a love serenade, and, as we have said, in time "a hunt's up" was used for any morning song: Shakespeare so employs it in "Romeo and Juliet," act iii., sc. 5.]

Rd of Wylliam Pekeryng, for his lycense for pryntings of a ballett intituled Roowe well, ye marynors, &c. .... ijij<sup>d</sup>.

[This ballad, and the tune to which it was sung, seem to have become most popular: the present is our earliest notice of it, but we shall soon have evidence that it was a great favourite, by the number of other productions written in imitation of it, some of them moralizations. Three ballads of about this period, and to this tune, are contained in "Old Ballads from Early Printed Copies," 1840.]

Rd of Wylliam Pekeryng, for his lycense for prynting of a boke intituled dyaloge betwene experyence and a Courtiour, compyled by m<sup>r</sup> Davy lynsaye, bothe in englesh and skotesh ..... [no sum.]

[We have had Sir David Lyndsay's Dialogue between "Experience and a Courtier" entered before to another stationer, Richard Serle, p. 82. Here we are told that it was printed with a species of translation into English; and had this impression been preserved, it would have afforded a curious comparison between the dialects of the two countries.]

Rd of Thomas Colwell, for his lycense for the prynting of a ballett intituled, my frynde, the lyfe I leade at all, &c. iiijd.

[Perhaps a misrepresentation of the first line of a poem in the "Handful of Pleasant Delights," 1584, which is entitled "Dame Beauties Replie," and begins—

"The life that erst thou ledst, my friend."]

Rd of Thomas Colwell, for his lycense for prynting of a ballett intituled of a lusty galliardes..... iiijd.

[The clerk has evidently made a mistake here, in inserting the indefinite article: the title of the ballad must have been, "Of lusty galliards," those quick and merry dances known by the name of galliards, and mentioned in so many writers of the time. Sir John Davys, in his "Orchestra, or a Poeme on Dauncing," 1596, particularly describes them. The only copy of this edition, with which the Editor is acquainted, is in the library of the Earl of Ellesmere.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled shewyng that faythfull promysses oughte to be kepte ..... iiijd.

Rd of Thomas purfoote, for his lycense for prynting of a ballett intituled an history of Alexander, campaspes and appelles, and of the faythfull fryndeshippe betwene them ... iiijd.

[This entry proves that there was a ballad on the story of Alexander and Campaspe before John Lyly produced his popular comedy on that subject, of which there are two impressions in 1584, and a third in 1591. It is reprinted in Dodsley's Old Plays, ii., 87, last edit. Warton is in

1565-6. error (Hist. Engl. Poetry, iv., 249, edit. 1824) when he says that the ballad was entered in the register to Colwell.]

Rd of Alexandre Lacy, for his lycense for pryntinge of a ballad intituled a fryndly call from synne to amendment of lyfe ..... iiijd.

Rd of Alexandre Lacy, for his lycence for prynting of a ballett intituled take warnyng by this sharpe plages ys at hande ..... iiijd.

Rd of Wylliam greffeth, for his lycense for prynting of a ballett intituled the Judgment of Vyce, by John Char-noke..... iiijd.

[John Charnoke, or Charnock, is a new name in our poetry; but Ritson mentions a *Thomas Charnock* who, in 1557, compiled "The Bre-viary of Naturall Philosophy," printed in Ashmole's *Theatrum Chemicum*. Thomas Charnock calls himself "an unlettered scholar," and he was possibly akin to John Charnock, the ballad writer, in more ways than merely by blood.]

Rd of Wylliam Howe, for his lycense for prynting of a ballett intituled an answere unto the new Reply consernynge m<sup>r</sup> stantons pye ..... iiijd.

[Hence it appears that more than one "Reply" had been published to the ballad respecting this "monstrous pie," noticed on p. 128: of these "Replies" we learn nothing from the Registers. Stanton seems to have been the name of the "sergeant" who made or owned the pie.]

Rd of Wylliam Howe, for his lycense for pryntinge of a ballett intituled of the great myschances y<sup>t</sup> happend unto men throwe the Cruelnes of wycked Women ..... iiijd.

[A ballad, apparently that meant by the entry has been preserved under the title of—

#### THE WICKEDNESSE OF CRUELL WOMEN.

"Though Helen were so passing faire

Without, yet foule within :

With Paris gay she ran away,

And Greekes Troy Towne did win.

1565-6.

She ruine brought upon her lord,  
 And on her paramour;  
 And Homer doth in song record  
 The downfall of eche tower.

Semiramis example is  
 Of what a wife will do :  
 She killde her husband, Memonis,  
 And after Ninus slew :  
 Then dealt she like an harlot foule,  
 With her whole body guard,  
 And Nynyas, her son ; but met  
 At length with her reward.

Clytemnestra, as men do say,  
 She was of heavenly race,  
 But with Egisthus went astray,  
 And livde in royll place.  
 Her husband dead she murthered,  
 When he returnd from Troy ;  
 But soone Orestes tooke her head,  
 To all her subjectes' joy.

Jocasta maryed her owne sonne,  
 And by him children had ;  
 Could nothing in this world be done  
 More wicked and more bad.  
 She hang'd herself, the most unkinde,  
 For such a hatefull deede,  
 And CŒdipus, her son, went blinde,  
 As you elsewhere may reade.

Pasiphae was to Minos wed,  
 A wise and goodly king ;  
 She tooke a Bull into her bed,  
 A moste outrageous thing :  
 The Minotaure of her was borne,  
 Which warlike Theseus slewe,  
 And she was into pieces torned,  
 In all her people's view.

1565-6.

And there is Agrippina, to[o],  
 Of most detested life ;  
 I hope that there are very few  
 Unto their uncle wife.  
 She sette proud Nero on the throne,  
 Who slew his wicked mother ;  
 A good example, we must owne,  
 To such and to all other.

Ciborea the mother was  
 To Judas, treacher vile :  
 In lust and crime she did surpassee  
 All you have heard ere while.  
 The mother and the son no lesse  
 Were hated of the hight ;  
 And hein bent of wickednesse  
 Betrayde his Saviour Christ.

Thus have you heard the crueltie  
 Of women's vicious harts :  
 I could a thousand more supply,  
 If they had their deserts.  
 Let silly men take warning, then,  
 How they doe cleave unto them :  
 It is their trade, women were made  
 Of purpose to undoe them."

The historical accuracy of some of these details seems doubtful, and the wording of the MS. (in the possession of the Editor) is clearly incorrect in several places.]

Rd of Wylliam Howe, for his lycense for prynting of a balleſt intituled of a mooste tru happy Lover bewaylyng hyr losſe of hyr cheſe Joye ..... iiiij<sup>d</sup>.

[For "tru happy" we must read *unhappy*, in all probability.]

Rd of Thomas Colwell, for his lycense for the prynting of a balleſt intituled the Lamentation of the prisoners in Newgate and other gales ..... iiiij<sup>d</sup>.

Rd of Thomas Colwell, for his lycense for prynting of a ball- 1565-6.  
lett intituled an interlude of the Cruel Detter by Wager iiijd.

[Two persons of the name of Wager, Lewis and W., were dramatic writers about this time, but we know of no piece by either of them called "The Cruel Debtor," nor has it hitherto been mentioned in any list of their productions. Lewis Wager was author of "The Life and Repentance of Mary Magdalene," printed by John Charlwood in 1567, and W. Wager wrote "The longer thou livest the more Fool thou art," printed by William Howe for Richard Jones, without date. A play called "Tis good sleeping in a whole Skin," in MS., has been imputed to W. Wager, but it was destroyed by Warburton's servant, to whom we are to attribute other and more serious losses of the same kind. "The Cruel Debtor" will hereafter have to be assigned to one of the Wagers, and they were probably relatives. It is pretty certain that "The Cruel Debtor" was printed, because Henry Kirkman, in the reign of Charles II., inserted it in a catalogue of dramatic pieces he then had on sale.]

Rd of Alexandre Lacy, for his lycense for prynting of a ball-  
lett intituled godes greate and marvelous thretenynges to  
women for thayre offynding ..... iiijd.

[A sort of second part, perhaps, to the ballad last inserted.]

Rd of Alexander Lacy, for his lycense for prynting of a ball-  
lett intituled a songe of appelles, w<sup>t</sup> an other dytty..... iiijd.

[Perhaps a reprint of the old ballad from which the tune of Apelles, to which Googe wrote a song prior to 1563, was derived; or possibly a second ballad on the same subject, for hereafter we shall see (p. 140) that "the tune of the first Apelles" is mentioned, as if there were an earlier Apelles, the tune of which was different. See also p. 131, respecting a ballad of Alexander, Campaspe, and Apelles.]

Rd of Alexandre lacy, for his lycense for pryntinge of a  
ballett intituled a dysparate synner sore waxed with Payne iiijd.

[We have had this moralization entered before.]

Rd of Thomas purfoote, for his lycense for prynting of a

1565-6. ballett intituled a voyce of godes prophett I harde that loude  
cryed ..... iiiij<sup>d</sup>.

Rd of Thomas purfoote, for his lycense for the prynting of a  
ballett intituled to all unchaste maydes and wyves ..... iiiij<sup>d</sup>.

Rd of Wylliam greffeth, for his lycense for prynting of a  
ballett intituled a Fayre Well, called Churchyarde Ronde,  
from the Courte to the Country grounde ..... iiiij<sup>d</sup>.

[Extant: printed by Griffith, without date, and reprinted in "Old  
Ballads from Early Printed Copies," 1840, p. 107: the exact title is—

"A Farewell, cauld Churchyeards Rounde,  
From the Courte to the country ground;"

so that the clerk was more accurate than usual. It is subscribed "Finis.  
Quod T. Churcheyeard."]

Rd of Henry Wekes, for his lycense for pryntinge of a boke  
intituled the hole boke of lucious apelious of the golden  
asse..... viij<sup>d</sup>.

[The work first came out in 1566, again in 1571, and many times  
afterwards: this translation of the Golden Ass of Apuleius was by  
W. Adlington, whose name appears on the title-page.]

Rd of Rychard Jonnes, for his lycense for pryntinge of a  
ballett intituled a newe ballett of one who myslyking his ly-  
bertie soughte his owne bondage throughe his owne folly iiiij<sup>d</sup>.

Rd of Edward Russell, for his lycense for prynting of a bal-  
lett intituled churchyarde Fayre Well ..... iiiij<sup>d</sup>.

[Most likely the same broadside as that of which the entry is given  
above. No impression by or for Russell is known; but perhaps he had  
an interest in the publication of that by Griffith.]

Rd of Thomas Hackett, for his lycense for prynting of an  
history of the mooste noble kynge Plasadas, &c..... iiiij<sup>d</sup>.

[The clerk here at once elevated a knight to a throne, for the title of  
the book is "The worthye historie of the moste noble and valiaunt  
knight Plasadas, otherwise called Eustas, who was martyred for the pro-  
fession of Jesus Christe." It was printed by Henry Denham, for Tho-  
mas Hackett, 1566. The name of the author was John Partridge, and

the incidents were converted into a play by Henry Chettle, at the close 1565-6. of the reign of Elizabeth. See Henslowe's Diary, printed by the Shakespeare Society, pp. 149, 150. Herbert calls the Knight Plasidacis (ii., 943), and Dibdin, Plasades (iv., 589), but neither of them had seen the poem itself.]

Rd of Thomas Hackett, for his lycense for prynting of an history of the tow mooste noble prynces of the worlde, astionax and polipena of troy..... iiijd.

[Another narrative poem by John Partridge, which is extant, and was printed in 1566 for Hackett, under the title of "The notable historie of two famous princes Astianax and Polixona." The printer was nearly as much at fault as the clerk in the names. Ritson (Bibl. Poet., 293) erroneously states that the date of the license was 1561.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled Churchyardes Wellcome home ..... iiijd.

[This broadside, printed perhaps on the return of Churchyard from abroad, does not seem to have been preserved.]

Rd of Wylliam Powell, for his lycense for prynting of a ballett intituled a warnynge for wydowes that aged be, how lusty yonge yough and age can agre..... iiijd.

Rd of Frauncis Coldoke, for his lycense for pryntinge of a ballett intituled Greate thankes to the Wellcome home in churchyardes behalfe ..... iiijd.

[This broadside, of fifteen stanzas, has come down to us, and has for title in the printed copy, (which is subscribed Ra. Sm.) "Great thankes to the welcome in Churchyards behalfe." It was printed by Alexander Lacy for Francis Coldocke, without date.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled as many thankes, good m<sup>r</sup>. Smarte, as late you yeelded to my frynde .....

[This entry shows that the Ra. Sm., above mentioned, was Ra. Smarte : we know nothing more of him, and his name is not recorded by any bibliographer. It must in future find its way into a new edition of Ritson's *Bibliographia Poetica*.]

1565-6. Rd of Arture pepwell, for his lycense for prynting of a ballett intituled a greater thankes for Churcheyardes Wellcome home ..... iiijd.

[At the end of the broadside of this ballad, consisting of fourteen stanzas, is "Finis qd playne Churchyarde," so that it must be added to the long list of his productions. It was "Imprinted at London in little Britaine by Alexander Lacy for Arthour Pepwel" without date.]

Rd of Thomas Colwell, for his lycense for prynting of an history of meke and pacyent Gresell..... iiijd.

[This we take to have been the first edition of the prose history of Patient Grissell, often afterwards reprinted, but of which only one copy is now known, and that of as late a date as 1619—so effectually did its extreme popularity contribute to its destruction. It has been reprinted by the Percy Society.]

Rd of Thomas Colwell, for his lycense for prynting of a boke intituled the confession of parson Darsy upon his deathe iiijd.

Rd of Thomas Colwell, for his lycense for prynting of a ballett intituled a shorte dyscription of parson Darcy... iiijd.

Rd of nycholas Wyer, for his lycense for prynting of a ballett intituled the lamentation of churcheyardes fryndshippe ..... iiijd.

[A broadside already noticed on p. 124, where it is entered to Alexander Lacy: it is known, and is entitled "Churchyardes Lamentation of Freyndshyp." The old poet seems to have enjoyed an unusual share of popularity about this period, and hence the printing of two editions of this performance, one by Thomas Colwell for Nicholas Wyer, and the other by Alexander Lacy.]

Rd of nycholas Wyer, for his lycense for prynting of a ballett intituled The Courtiour and the Carter..... iiijd.

Rd of Thomas Hackett, for his lycense for prynting of a compendious and bryf invictive agaynste the horryable ende and miserye of m<sup>r</sup>. Grene ..... iiijd.

[Of the Mr. Greene, here mentioned, we know nothing: had this "brief

invective" come out about twenty-five years later, we should have had no 1565-6. difficulty in applying it to the voluminous and unfortunate author, Robert Greene, who died in 1592, in great poverty and wretchedness. See his Life and Works, by the Rev. Alexander Dyce, i., lxxxiii., and the last edition of Dodsley's Old Plays, viii., 167.]

Rd of John Charlewood, for his lycense for prynting of a ballett intituled prescrewyng to all yough this momentary lyfe, warnyng them to prepare themselves to dye to the worlde iiijd.

[We suppose, that for "prescribing," we ought to read *describing*.]

Rd of John Charlewod, for his lycense for prynting of a ballett intituled of one complaynyng of the mutabilite of fortune..... iiijd.

Rd of John Alde, for his lycense for prynting of a ballett intituled the talke betwene sester and brother for the losse of thayre apperill ..... iiijd.

[Founded, probably, on some temporary and amusing incident, of which we now know nothing.]

Rd of Alexandre lacy, for his lycense for the pryntinge of a ballett intituled a Replye agaynst that sedicious and papesticall wretten ballett late caste abrode in the stretes of the Cetie of London ..... iiijd.

[The words "wretten ballett" show that the "papistical" production, "cast abroad" in the streets of London, was not printed.]

Rd of m<sup>r</sup> Seres, for his lycense for the prynting of a boke intituled a pasquyn..... iiijd.

[Most likely the book bearing the title of "Pasquine in a Traunce. A christian and learned dialogue, (contayning wonderfull and most strange newes out of Heaven, Purgatorie and Hell) wherein," &c. It seems to have been a translation by Bernard Garter (who signs some verses "to the Reader" Ber. Gar.) from the Italian of Celius Secundus Curio, as we learn from the preface. It was printed by Seres in 4to without date. In 1570, John Day printed a tract called "A recantation of famous Pasquin of Rome."]

1565-6. Rd of Rychard Hudson, for his lycense for prynting of a ballett intituled shewyng how maryage ys bothe paradyce and also purgatory..... iiijd.

Rd of Wylliam greffeth, for his lycense for prynting of a ballett intituled of Apelles and Pygmalyne, to the tune of the fyrist apelles ..... iiijd.

[This ballad, as well as those on some previous pages, serves to show that there was more than one "Apelles," from which the popular tune was derived. We shall come to other entries relating to Pygmalion, but this is the first time the name has occurred in the Register.]

Rd of Thomas Colwell, for his lycense for the prynting of a boke intituled the tragedy of Seneca Media, by John Studley, of trenety Colledge, in cambryge ..... iiijd.

[This would appear to be a re-impression of the first edition of this translation of the Medea, by Studley, were we to rely on the Biogr. Dram.—no very trustworthy authority—which states that it originally came out in 1563. We are not aware of any entry of it of a corresponding date, and we do not believe that it was printed until 1566. On p. 121 we have had an entry of the story of Jason and Medea, as rendered by Nicholas Whyte, or Whight.]

Rd of Henry Wekes, for pryntinge of a boke intituled my lorde of Wynchester his boke ..... xijd.

Rd of Owyn Rogers, for his lycense for pryntinge of an epytaph upon the death of syr John Mason, knyghte ..... iiijd.

Rd of Henry Wekes, for his lycense for pryntinge of a boke intituled tragecall and pleasante history Arrounde Jenevor, the doughter unto the kynge of skottes, by peter Beverley iiijd.

[Did we not know from the extant volume, that Peter Beverley had written (or rather translated from Ariosto) "the history of Ariodanto and Jeneura, daughter to the king of Scottes," we should hardly have guessed it from the distortion of the names by the clerk. The only known edition, unless Warton (Hist. Engl. Poetry, iv., 310) be correct in stating that it was reprinted in 1600, was printed by Thomas East for Francis

Coldocke; and Wekes, or Wykes, as far as we know, had nothing to do 1565-6. with it, although he entered it at Stationers' Hall.]

Rd of Alexandre lacy, for his lycense for pryntinge of a dytty in the prayse of a hygh and myghty prynce, &c. Orpheous and his wyf ..... viij<sup>d</sup>.

[This entry of the earliest notice of the story of Orpheus and Eurydice has been entirely passed over. No such work of that date has come down to us; but in 1597 was printed a small volume, "Of Loves Complaints. With the Legend of Orpheus and Euridice," which Ritson most absurdly assigned to Henry Lok (Bibl. Poet., 270) because he found the initials H. L. at the end of the dedication: they are only those of Humfrey Lownes, the publisher, who states that the poem was written "by an exquisite architect, that when he pleaseth can forme models of better eternitie." Who the "exquisite architect" might be is not now perhaps to be discovered, but he speaks in more than one place of "the tender years" of his Muse. As the work is so rare that the Editor does not recollect to have seen it quoted, the following three stanzas, from the song of Orpheus to Pluto, may be extracted.

" You powers below, within eternall shade,  
 You Fates that turne your not returning wheele,  
 Now helpe him whom you have unhappy made,  
 Free him from woe who now hell's woes doth feele.  
 Euridice is she, my sorrowes source,  
 The spring from whence my griefe doth take his course.

And thou, o king of Hell, if ever love  
 Possest thy hart, thy love-entised hart,  
 Then let my misery thy mercy move,  
 And, thinking on thine owne, regard my smart:  
 Thou art a king, yet thou to love didst bow,  
 And I but poore, yet love as well as thou.

The sunne on rich and poore alike doth shine;  
 The glasse doth looke as bright as doth the gold:  
 Nature doth equally our gifts assigne,  
 Casting our frame within our terren mold.

- 1565-6.      The soule of great men may more glorious be ;  
                 They have but loving harts, and so have we."

We are tempted to quote one more stanza, on account of the strong similarity, perhaps merely accidental, between it and a most notorious scene in "As You Like It." The author of "Love's Complaints" exclaims—

"Unhappy man, the subject of misfortune,  
                 Borne, and therefore borne to miserie,  
                 Whose very birth doth comming woe importune,  
                 Whose lyfe a sad continuall Tragedie ;  
                 Himselfe the Actor in the world, the Stage,  
                 While as the Acts are measurd by his Age."

Did the author borrow from Shakespeare, or Shakespeare from the author, or neither from the other?]

Rd of Thomas marshe, for his lycense for prynting of a boke intituled a medicinable morrall, that ys the ij bokes of Horace, auctorysshed by my lorde of London ..... xij<sup>d</sup>.

[These two books of the Satires of Horace were published by Marsh, in 1566; and appended to them were "The Wailings of the Prophet Hieremiah," and some Epigrams in English verse. They were by Thomas Drant, whose name has before been inserted: he was a puritanical divine, and printed several sermons; but his itch for versifying was so strong, that he could not publish them without lines at the beginning, or the end, or both. Such was the case with his sermon on alms-giving, printed by Day in 1572. It has a poem headed, "a Warnyng to Repentance," at the beginning, and two moral stanzas at the end: the first closes with these lines, in which Drant does not use those of his own profession very handsomely:—

"Ye praters and preachers,  
                 that keepe such a steare,  
                 Ye taunters and teachers,  
                 your faultes do you heare ?  
                 Ye pillers and pollers,  
                 leave mynding your mucke,  
                 And leave greedy prowlers  
                 from poore men to plucke.

Ye greate ones and neate ones,  
 make no more delayes,  
 Marke God's word, or God's sword  
 will cut off your dayes."

1565-6.

We have quoted the above specimen, because no bibliographer has taken any notice of this portion of a production of an author, rather celebrated than popular.]

Rd of John Alde, for his lyicense for prynting of a ballett intituled a greate complaynte and yet some thyng fayne iiijd.

Rd of John Alde, for his lyicense for prynting of a ballett intituled a complaynte of a papest that lately hath sowen sedicious lyes, &c. ..... iiijd.

[Alluding, no doubt, to the same circumstance commemorated in the ballad entered to Lacy on p. 139.]

Rd of Thomas purfoote, for his lyicense for prynting of a boke intituled the vij m<sup>rs</sup> of Rome ..... vjd.

[We have not heard of "the Seven Wise Masters of Rome" since it was licensed to Marshe on p. 16. We know of no edition by Purfoote, but one was printed by W. Copland, without date. As may be expected, it was in the library of Captain Cox, according to Langham's Letter from Kenilworth, published about 1575.]

Rd of Alexandre lacy, for his lyicense for prynting of a ballett intituled the goddes Diana, &c. ..... iiijd.

[Perhaps the poem in the "Handful of Pleasant Delights," 1584, beginning—

“Diana and her darlings dear,”  
 frequently reprinted to as late a date as the Restoration.]

Rd of Alexandre lacy, for his lyicense for pryntinge of a ballett intituled the fantises of a Trubbled mans hed ..... iiijd.

Rd of Rychard Hudson, for his lyicense for prynting of a ballett intituled of a yongker w<sup>ch</sup> sayd well handelyng of his blade, &c. ..... iiijd.

Rd of Rychard Jonnes, for his lyicense for prynting of a

- 1565-6. boke intituled of very pleasaunte sonnettes and storyes in myter,  
by clament Robynson..... [no sum.]

[Unless, as Ritson suggests, (Bibl. Poet., 311) this were the book which came out in 1584 as "A handefull of pleasant delites, containing sundrie new Sonets and delectable Histories in divers kindes of meeter," the work above entered has been lost. The probability seems to be that it was a different work, or Clement Robinson must have allowed it to remain unprinted for eighteen years. The clerk either did not know what sum to take for the license, or nothing was paid; and it is possible that the collection of poems, having been withdrawn for a time, nothing was paid. It is to be observed (as, indeed, we have in several instances shown) that the "Handful of Pleasant Delights" contains various productions considerably older than the date it bears.]

- Rd of Rychard Jacson, for his lycense for prynting of a balle  
tett intituled Warnyng all men of the shortnes of the tymes  
and dayes, whereby thay myght fly from thayre wycked wayes,  
&c. ..... iiijd.

[The name of Richard Jackson is not recorded (Hugh, John, and Ralph Jackson are mentioned) by our typographical historians, and he was probably merely a stationer, for whom others printed.]

- Rd of Rychard Jacson, for his lycense for prynting of a balle  
tett intituled a veryaunce wretten bref and playne, how we  
shulde lyve to dy and dy to leve ..... iiijd.

[The word "again" seems wanting at the end of this entry, even if the clerk were correct in his copy of the rest of the title.]

- Rd of Rychard Jacson, for his lycense for prynting of a balle  
tett intituled of the day of domme when all men shall to Juge  
ment comme ..... iiijd.

- Rd of Rychard hudson, for his lycense for the prynting of a  
ballett intituled a Lover complanyng the lesse wytt remanes  
the more he lamenteth the lesse she complaneth ..... iiijd.

[There seems some inextricable confusion in this title.]

Rd of m<sup>r</sup> Seres, for his lycense for the prynting of a boke 1565-6.  
intituled prodegiouſe history, &c..... vjd.

[Nothing is now known of this book, which, from the sum paid, must have been more than a short tract.]

Rd of Robert Hacforth, for his lycense for prynting  
of a ballett intituled a dialoge betwene a mayde of the  
Cetye and a mayde of the Countrye abowte chosyng of hus-  
boundes ..... iiijd.

[The Editor's MS., frequently before quoted, contains the following colloquy, which may be what is intended.

#### CITTIE AND COUNTRYE MAIDENS.

*Mall.* 'Faith, Jone, now welcome to the Cittie:

How long awaye from home?  
Come, sitte downe, gирle; it were a pittie  
If farther thou sholde roame.

*Jone.* I roame no farther, gentle Mall,

Then see how thou doest fare.  
I nolde misse now to see you all  
In towne, sith I am there.

*Mall.* Thanke thee, good Jone, my cozen kinde,

And long since last we met.  
Hast thou a husband left behind,  
Or art not maryed yet?

*Jone.* No, Mall, in fayth, but soone I maye

Be maryed, as I gesse,  
For trustie Tom hath namde the day,  
And I can doe no lesse.

*Mall.* Tom? he that drives the carte, no doubt,

Or Tom that holdes the plough.  
I weene you might have soone found out  
A properer man, I yowe.

1565-6.

*Jone.* A properer man? Tom, you must knowe,  
 Is onely twentie five;  
 And if he drives a cart, why soe,  
 Can no man better drive.

*Mall.* Why, Tom is but a country clowne:  
 More fit, good Jone, for thee  
 Some of our gallants of the towne,  
 And one of high degree.

*Jone.* Faith, cosin, I'le not aim so high.  
 Who shoots up right may finde  
 His arrowe fall into his eye,  
 And strike the shooter blinde.

*Mall.* Tush! talke not so, you seelie thing,  
 For girles, like you and mee,  
 May, like a cat, looke on a king,  
 Or queene, as case may be.

*Jone.* I me upland borne and upland bred;  
 I like an upland man,  
 And trustie Tom I meane to wed,  
 And soe you understand.

*Mall.* I like a lustie gallant, brave,  
 Can daunce and also singe;  
 Can playe at cards, and playe the knave,  
 And doe some other thinge.

*Jone.* Nay, Mall, farewell: when so you talke,  
 I knowe not what you meane;  
 But I muste backe to countrey walke.  
 I am glad I thee have seene.

*Mall.* Farewell, good Coz, for thou and I  
 On that can nere agree:  
 You may your carter Thomas trye,  
 A courtier brave for mee.

*Jone.* Farewell, good Mall, and farewell, towne,  
I trudge into the West.  
You wed a courtier, I a clowne—  
Marke who will fare the best.

1565-6.

*Mall.* Farewell, good cozen, and well spoke:  
I wed noe startups I:  
A lover in a garded cloke  
Doth better please mine eye."

Startups were the high-lows worn by clowns.]

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## THE ENTERYNGE OF COPYES AS FOLOWETH.

[The subsequent extracts apply to the twelve months between 22nd 1566-7.  
July, 1566, and 22nd July, 1567.]

Rd of Henry Denham, for his lycense for the pryntinge of a boke intituled the ixth and xth tragedie of lucious Anneas oute of the laten into englesshe, by T. W., felow of pembrek hall, in chambryge ..... iiijd.

[Unless there were a separate publication of the ninth and tenth tragedies of Seneca ("Lucious Anneas," as the clerk calls him) by T. W. (whoever he might be) about this date, there must be an error in this very careless entry. When Marsh printed the collected tragedies of Seneca in one volume, 1581, the ninth tragedy purported to have been translated by T. N., (*i.e.*, Thomas Nuce) and the tenth tragedy by I. S. (*i.e.*, John Studley). The scholars who had been engaged on this task were Jasper Heywood, who translated three plays; John Studley, who translated four plays; and Alexander Neville, Thomas Nuce, and Thomas Newton, who translated one each. Of T. W. we know nothing, and 1566 was too early a date for Thomas Watson to have begun writing. We suspect, therefore, two very decided blunders in the entry, viz., that no mention at all should have been made of the "xth tragedy," which, in fact, was translated by Studley; and that for T. W. we ought to read T. N., or Thomas Nuce, who was at the time a "fellow of Pembroke Hall, in Cambridge." Warton refers to this entry (H. E. P., iv, 207, edit. 1824) as if there were no mistake in it, and that it was only a license

1566-7. of the Ninth Tragedy of Seneca, translated by Thomas Nuce, to Henry Denham. It is no where enumerated by our typographical historians as extant among the works from Denham's press; but there is no doubt that he printed it, because a copy exists with his imprint, and with the following title—"The ninth Tragedie of Lucius Anneus Seneca, called Octavia. Translated out of Latine into English by T. N., Student in Cambridge."]

Rd of Thomas marshe, for his lycense for the pryntinge of bokes w<sup>ch</sup> he was in araryges in m<sup>r</sup> Wally and m<sup>r</sup> Dayes tyme, the one called Lanfranke; the other the Couurte of Vertu; the thyrd Stowes cronacle .....ij<sup>s</sup>. vj<sup>d</sup>.

[The first of these books, for which Marshe had been in arrearage, was *Lanfranci Chirurgia Parva*: the second was Hall's "Court of Virtue," (see p. 13 and 103) and the last Stowe's Chronicle Abridged.]

Rd of Alexandre Lacy, for his lycense for the pryntinge of a ballett intituled an exorte and eke I pray that god his sprete will sende, &c. ..... iiijd.

Rd of Alexandre Lacye, for his lycense for pryntinge of a ballett the abuse of the Sabooth of the lorde, &c..... iiijd.

Rd of Alexandre Lacye, for his lycense for pryntinge of a ballett intituled an invictive agaynst the papestes ..... iiijd.

Rd of Wylliam pekerynge, for his lycense for pryntinge of the examynation of certen wyches at Chensford before the quenes ma<sup>ties</sup> Judges in the Countye of essex . ..... iiijd.

[This tract, consisting of verse and prose by John Phillips, is preserved in Lambeth Library: and, as we know of no other copy, we give the title at length: "The Examination and Confession of certaine Wytches at Chensforde in the countie of Essex, before the Quenes majesties Judges, the xxvi daye of July Anno 1566, at the Assise holden there as then, and one of them put to death for the same offence, as their examination declareth more at large." The colophon is—"Imprynted at London by Willyam Powell for Wylliam Pickeringe dwelling at Sainte Magnus corner, and are there for to be soulde. Anno 1566 the 13 August." The following is from the "Prolog," where the writer applies quite a

new epithet to a pen, (to his pen, more especially) when he calls it 1566-7.  
"warbling:"

"The dolour now so doubtfull is,  
that skante my warbling penne  
Can forth expresse the sence thereof  
unto the sonnes of men."

Phillips afterwards informs us that "three feminine dames attached were" for sorcery and witchcraft, and he gives their examinations regarding their intercourse with black cats, familiars, &c., at some length. John Phillips is no where mentioned as one of our vernacular versifiers, but Ritson (Bibl. Poet. 299) introduces a John Phillip, who is, perhaps, the same man, and who wrote and printed in 1577 "A rare and strange historicall novel of Cleomenes and Sophonisba, surnamed Juliet." The name of John Philip is also subscribed to a broadside, before noticed on p. 128, intituled, "A cold Pye for the Papistes," and to an Epitaph on "Sir William Garret, Chief Alderman of London, who died 27 September, 1571." On the other hand, John Phillips wrote and published an "Epitaph on the Death of Lady Margaret Douglas, Countess of Levinox, who died at Hackney on the 9th March, 1577." Ritson was ignorant of these productions, with the exception of "Cleomenes and Sophonisba."]

Rd of John Awdelay, for his lycense for pryntinge of a  
ballett intituled the pluckynge doun of the Romyssh  
churche ..... iiijd.

Rd of Henry Denham, for his lycense for pryntinge of a  
boke intituled the fyrste epestle of Ovide ..... iiijd.

[Although Denham seems to have separately entered several of the epistles of Ovid, we only know of them in the collected volume, by George Turberville, printed by Denham in 1567. The separate entries were perhaps intended to prevent anticipation by other stationers.]

Rd of hewgh shyngleton, for his lycense for pryntinge of a  
ballett intituled my wyfe she wyll do al she can, take mastrye  
as better hande, &c..... iiijd.

[We may be pretty sure that the title of this ballad was something like this—

"My wife she will do all she can  
To take mast'ry as better man."

1566-7. Possibly some of the titles regarding which the clerk so blundered were shown to him only in MS. We have before (p. 103) had a ballad entered on the subject of the masterdom of husbands by their wives.]

Rd of Dunstayne Whaplade, for his lycense for the pryntinge of the etepatope of syr marten bowes..... iiijd.

[“This year” (says Stow) “deceased many aged people, so that in London, within the space of ten months last past, died seven Aldermen of London, the first, Edward Banks, deceased the ninth of July, Anno 1566; Richard Chamberlaine, late Sheriff; Sir Martin Bowes; Sir Richard Malorie; Sir William Hewet and Sir Thomas White, late Mayors; then Richard Lambert, one of the Sheriffs for that year, the fourth of April, Anno 1567.”—*Annals*, 1119.]

Rd of Wylliam pekerynge, for his lycense for pryntinge of the secounde examynation and confsyon of Augunes Water howse and Jone hyr doughter, &c. ..... iiijd.

[Agnes Waterhouse and her daughter Joan were the witches against whom John Phillips wrote a tract entered on page 148, and perhaps this “second examination” was also by him. It has not been preserved, that the Editor is aware.]

Rd of Henry Denham, for his lycense for the pryntinge of an epestole of ovide, beyng the iiij<sup>th</sup> epestole ..... iiijd.

[The epistle previously entered was the *first* (see p. 149); and nothing is said in the Registers of the three intervening epistles.]

Rd of Rycharde Jonnes, for his lycense for the pryntinge of the copye of a letter lately wretten in myter by a yonge gentel Woman to hyr unconstaunte Lover, &c. ..... iiijd.

[The only known copy of this tract is in the Bodleian Library. It consists of three parts: 1, The Young gentlewoman’s letter, subscribed Is. W., with her Admonition to all young gentlewomen; 2, A love-letter sent from a faythfull Lover to an unconstant Maiden, signed W. G.; 3, an address by R. Witc. on the wilfull inconstancie of his deare foe, E. T. At the back of the title is “The Printer to the Reader,” in five stanzas, thereby giving Richard Jones a farther title to a place among

our versifiers. Ritson knew nothing of this publication, which the Editor 1566-7. is about to reprint, on account of its extreme rarity.]

Rd of m<sup>r</sup> Wally, for his lycense for pryntinge of the seconde Well a daye, generally Rede and then Juge indifferently, &c. .... iiijd.

[The tune of "Welladay" became popular, and to it was sung a ballad on the death of the Earl of Essex in 1601, &c. The ballad here entered was a "second Welladay," written in consequence of the first, and the last part of the title seems to have called upon the readers to judge indifferently which was the better of the two. The ballad of "The damned Soul in Hell," p. 117, must have been sung to one of them.]

Rd of Alexandre lacye, for his lycense for pryntinge of a ballett intituled a godly admonition for men of eche degré to use, wherby we are admonysshed then vayne blettes to refuse ..... iiijd.

[For "then," in this entry, we must read *their*, or *these*; but corrections of this sort are endless.]

Rd of Alexandre Lacye, for his lycense for the pryntinge of a ballett intituled Whose eckoo to all men doth crye beddeth them to redresse thayre levynge wyckedly ..... iiijd.

Rd of hewgh shyngleton, for his lycense for the pryntinge of a boke Called thre commandementes and lessons of olde Cato as he lay upon his death bedd, &c. ..... iiijd.

Rd of hewgh shyngleton, for his lycense for pryntinge of a ballett intituled the staggerynge estate of every degré, &c. .... iiijd.

Rd of Wylliam greffeth, for his lycense for pryntinge of a compendious abstracte, contayninge a mooste delectable conference betwene the wedded lyf and the syngle, by m<sup>r</sup> Henry Hake ..... iiijd.

[If "Henry," in this entry, have not been miswritten for Edward, we have here to add another new name to our literature. We know nothing more of the author and his work than is above stated; but of

1566-7. Edward Hake and of his productions we shall have occasion to speak at large hereafter.]

Rd of Thomas purfoote, for his lycense for the pryntinge of the mooste famose history of the worthy lady pandavolay, &c. .... iiijd.

[John Partridge was the author of this poem, which was printed by Purfoote in 1566 with the following title—"The most famouse and worthie historie of the worthy lady Pandavola, daughter to the mighty paynim, the great Turke." See also pp. 136, 137.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled of bryber Jehesye, taken out of the v<sup>th</sup> chapter of the iiij<sup>th</sup> bokes of Kynges ..... iiijd.

[The story of Gehazi is in what we now call the second book of Kings.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the paynter in his prentes hood moralized. iiijd.

[Another of many instances in which popular ballads were turned to religious account. For "the Painter in his Apprenticehood" see p. 119.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled Gyve place ye Ladyes, &c. .... iiijd.

[The title of this ballad has occurred already, p. 38, but it is not at all unlikely that this is the entry of a new ballad, which, like the other, commences with the words "Give place, you ladies," and has been handed down to us in the Editor's MS. of a considerably later date. It runs thus pleasantly, and by no means unpoetically.

#### GIVE PLACE, YOU LADIES.

" Give place, you ladyes all,  
unto my mistresse faire,  
For none of you, or great or small,  
can with my love compare.

If you would knowe her well,  
you shall her nowe beholde,  
If any tonge at all may tell  
her beautie[s] manyfolde."

She is not high ne lowe,  
 but just the perfect height,  
 Below my head, above my hart,  
 and then a wand more straight.

She is not full ne spare,  
 but just as she sholde bee,  
 An armfull for a god, I sweare;  
 And more—she loveth mee.

Her shape hath noe defect,  
 or none that I can finde,  
 Such as in deede you might expect  
 from so well formde a minde.

Her skin not blacke, ne white,  
 but of a lovelie hew,  
 As if created for delight;  
 yet she is mortall too.

Her haire is not to[o] darke,  
 no, nor I weene to[o] light;  
 It is what it sholde be; and marke—  
 it pleaseth me outright.

Her eies nor greene, nor gray,  
 nor like the heavens above;  
 And more of them what needes I say,  
 but that they looke and love?

Her foote not short ne longe,  
 and what may more surprise,  
 Though some, perchance, may thinke me wrong,  
 'tis just the fitting size.

Her hande, yea, then, her hande,  
 with fingers large or fine,  
 It is enough, you understand,  
 I like it—and 'tis mine.

1566-7.

In briefe, I am content  
 to take her as she is,  
 And holde that she by heaven was sent  
 to make compleate my blisse.

Then, ladies, all geve place  
 unto my mistreſſe faire,  
 For now you knowe so well her grace,  
 you needes must all dispaire."

See also Tottell's *Miscellany*, 1557, fol. 10, for a poem which begins,  
 "Give place, ye lovers," &c.]

Rd of Thomas Colwell, for his license for the pryntinge of a  
 ballett intituled the Joye of ij Lovers ..... iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a  
 boke intituled the dysprayſes of ingratitudo, malice, or hatered,  
 and prayſes of fryndeshippe, &c. ..... iiijd.

Rd of Thomas Hackett, for his lycense for pryntinge of a  
 play intituled Rauf Ruyster Duster, &c. ..... iiijd.

[This very important entry for the printing of Nicholas Udall's  
 comedy, "Ralph Roister Doister," has frequently been referred to, since  
 the discovery of the only ancient copy known, which, however, is with-  
 out title-page. It has been deposited by the discoverer (the Rev. Mr.  
 Briggs) in the library of Eton College; the author of it, Nicholas Udall,  
 having been master of, and the donor a pupil in, the school. "Ralph  
 Roister Doister" is the earliest comedy in our language, as is established  
 in *Hist. Engl. Dram. Poetry and the Stage*, ii., 445. With "Gorboduc,"  
 our earliest tragedy, it was reprinted in 1847 by the Shakespeare Society,  
 under the editorial care of Mr. W. D. Cooper. "Gorboduc" was from  
 the unique copy of that edition (1565) in the library of the Earl of  
 Ellesmere, the President of the Society: the entry of it will have been  
 seen on p. 115.]

Rd of Thomas Hackett, for his lycense for the pryntinge of  
 a playe intituled Farre fetched and deare bought ys good for  
 lades ..... iiijd.

[If this play were ever printed, no copy of it is known to exist. It  
 has never been heard of on any authority but these Registers.]

Rd of Thomas purfoote, for his lycense for the pryntinge of 1566-7.  
a playe of Fortune, to knowe eche one hyr condicions and  
gentle manors, aswell of women as of men ..... iiijd.

[In this memorandum, the word "play" is probably not to be understood in the sense of a drama, but of a game : it seems to have been a sort of lottery, or game of Fortune, by which the "conditions and manners" of persons of both sexes were to be ascertained. At the same time, it is not to be denied that in 1572 "The play of Fortune" was acted at Court; and in the library of the Earl of Ellesmere is preserved a piece intended for the stage, and no doubt performed, called "The Rare Triumphs of Love and Fortune," which, however, was not printed until 1589. See Hist. Engl. Dram. Poetry and the Stage, iii., 44.]

Rd of Alexandre lacye, for his lycense for pryntinge of a  
ballett intituled who lest to leave at Ease and lede a quyett  
lyf, &c. ..... iiijd.

Rd of Hewgh Shyngleton, for his lycense for pryntinge of a  
ballett intituled thoughe fondly men wryte thayre myndes,  
Women be of gentle kynde ..... iiijd.

[This, from its title, would seem to be one of the ballads, in vindication  
of the female sex, arising out of the publication of such poems as "The  
School-house of Women." See p. 3, &c.]

Rd of Thomas Hackett, for his lycense for pryntinge of a  
boke intituled the banquett of Danties for all suche gestes that  
love moderatt dyate ..... iiijd.

[It came out in 1566, from Hackett's press, as appears by the colophon  
of the only copy, we believe, ever seen, which is without title-page.]

Rd of Thomas purfoote, for his lycense for pryntinge of a  
ballett intituled Weste chester abondeth w<sup>t</sup> humble benedic-  
tions ..... iiijd.

[Possibly this ballad had some connection with another, noticed on a  
previous page, 107, relating to the Rood at Chester.]

Rd of William Greffeth, for his lycense for printinge of a

- 1566-7. boke intituled a Caviat for commen Corsetors, vulgarly called Vagabons, by Thomas Harman ..... iiijd.

[No edition of Harman's "Caveat or Warning for common Cursetors," of the date of 1566, is known, although it is erroneously mentioned in the introductory matter to the reprint in 1814, from H. Middleton's impression of 1573. It was the forerunner of various later works of the same kind, some of which were plundered from it without acknowledgment, and attributed to the celebrated Robert Greene. Copies of two editions in 1567, by Griffith, are extant, and, in all probability, it was the first time it appeared in print: Griffith entered it at Stationers' Hall, as above, in 1566, in order that he might publish it in 1567. Harman's work was preceded by several ballads relating to vagabonds, the earliest of which is entered on p. 42. On a subsequent page (166) is inserted a curious entry regarding "the boke of Rogges," or Rogues.]

Rd of Frauncis Coldoke, for his lycense for pryntinge of a boke intituled a new Revinge for an old grudge, by Sutton iiijd.

[Possibly, by Edward or Henry Sutton, the printers. We have no information regarding any author of that name at this date.]

Rd of Henry Denham, for his lycense for the pryntinge of the Reste of the Epestles of ovide..... iiijd.

[This perhaps was the entire work by George Turberville, as it came out from Denham's press, with the date of 1567: see pp. 149, 150.]

Rd of John charlewod, for his lycense for the pryntinge of an interlude of the Repentaunce of mary magdalen, &c. iiijd.

[By Lewis Wager, who is called, on the title-page, "the learned clarke." It was printed by Charlwood, as stated on p. 135, with the date of 1567, under the title of "A new Enterlude," never before this tyme imprinted, entreating of the Life and Repentaunce of Marie Magdalene: not onely godlie, learned, and fruitefull, but also well furnished with pleasant myrth and pastyme," &c. The prologue contains a curious and early allusion to the reproach under which professional actors suffered, and it shows also that the interlude had been performed at Oxford or Cambridge :—

"I marvell why they should detract our facultie.  
We have ridden and gone many sundry waies;

Yea, we have used this feate at the Universitie,  
 Yet neither wise nor learned would it dispraise;  
 But it hath been perceived ever, before our daies,  
 That Foles love nothing worse than Foles to be called:  
 A horse will kick if you touch where he is galled."]

1566-7.

Rd of John charlewod, for his lycense for the pryntinge of  
 an interlude named the Colledge of canonycall clerkes... iiijd.

[It is not easy to imagine what was the nature of this interlude, of  
 which we hear on no other authority. If it were ever printed, no copy  
 has reached our day.]

Rd of Wyllyam greffeth, for his lycense for pryntinge an  
 Ephethappe of Captayne Randall ..... iiijd.

[“Captain Edward Randolph, esquire,” as Stow calls him, after de-  
 feating John O’Neale near Derry, lost his life on 12th November, 1567.  
*Annales*, p. 1118.]

Rd of Thomas marshe, for his lycense for pryntinge a boke  
 intituled Skylton’s workes ..... viijd.

[This was the collected edition of Skelton’s scattered pieces published by  
 Marsh with the date of 1568, to which Churchyard prefixed commendatory  
 verses: the book was called, “Pithy, pleasaunt and profitable workes  
 of maister Skelton, Poete Laureate.” Marsh had previously been con-  
 cerned in the publication of some of Skelton’s separate productions, in  
 apparent partnership with John Kynge. See the Rev. A. Dyce’s “Skel-  
 ton’s Works,” i., xciv.]

Rd of leonerde maylarde, for his lycense for pryntinge of a  
 boke intituled the style and manour of inditynge any manour  
 of epesteles or letters to all degrees and states, by Fulwood xijd.

[This amusing production by “William Fulwood, Marchant,” in prose  
 and verse, called “The Enemy of Idleness,” has been already mentioned  
 on p. 62 in the edit. of 1568, which is the first known subsequent to the  
 preceding entry. The colophon of the edition of 1571 is important,  
 with reference to a marginal note in this part of the Register, which we  
 shall quote presently—“Imprinted at London by T. East and H. Mid-

1566-7. dleton, for Augustine Laughton, and are to be sold at his shop in Paules Churchyard, at the signe of the Grassehoper. Anno 1571, March 20." In the margin of the Register, opposite the entry, is written, in a hand different from that of the clerk, "Maylarde gave it to Austen Lawghton, and Lawghton solde it to Henry Myddleton." The above work is not to be confounded with another, printed by William Seres, under the somewhat similar title, "The Image of Idleness," which is a great curiosity, and which, although it had been heard of by Ames, had never been seen by Herbert or Dibdin: we therefore copy exactly the title-page of the only copy we ever saw, and, we believe, the only one that exists:—"A lytle treatyse called ye Image of Idlenesse, conteininge certeyne matters moved between Walter Wedlock and Bawdyn Bachelor. Translated out of the Troyane or Cornishe tounge into Englysshe, by Olyver Oldwanton, and dedicated to the Lady Lust." The colophon runs thus:—"Imprinted at London by Wylliam Seres, dwellynge in Powles Churchyaerde, at the signe of the Hedgehogge."]

Rd of Henry Denham, for his lycense for the pryntinge of the iiiij<sup>th</sup> parte of seneca workes ..... vjd.

[The fourth tragedy of Seneca, "Hippolytus," was printed by Thomas Marsh with the nine others in 1561; but, if there were an earlier and a separate impression of "Hippolytus" in consequence of the above entry, which is not at all improbable, we have never met with it.]

Rd of Wylliam Pekerynge, for his lycense for pryntinge of a mery pronostication for the yere of our Lorde god, 1567, by J. Dernyll ..... iiijd.

[This "merry prognostication" was doubtless in ridicule of productions of the kind, and humorously applied to the circumstances of the time. This mode of writing prevailed much afterwards, and Thomas Dekker availed himself of it in his "Owl's Almanack," a work of much drollery, satire, and ability, printed early in the reign of James I.]

Rd of Wylliam pekerynge, for pryntinge of a ballett intituled declarynge the very tru waye how that wt fyre the worlde shall decaye, &c. ..... iiijd.

Rd of John Alde, for his lycense for pryntinge of a ballett

intituled declarynge by the scriptures the plages that have in- 1566-7.  
sued of whoredom ..... iiijd.

Rd of Rycharde Jonnes, for his lycense for pryntinge of a  
boke intituled the naturall Judgement betwene lyf and death,  
&c. ..... iiijd.

Rd of Alexandre Lacy, for his lycense for the pryntinge of  
a ballett intituled the dyscription of the varyete of love iiijd.

[Possibly the true title was "The vanity of love."]

Rd of Alexandre lacye, for his lycense for pryntinge of a  
ballett intituled a lamentable way ..... iiijd.

Rd of Shyngleton, for his lycense for the pryntinge of a boke  
intituled the lyfe of honeste eyther of vertu, hermans schot-  
ten ..... iiijd.

[Of this strange and obviously imperfect title we can pretend to give  
no satisfactory explanation.]

Rd of John Alde, for his lycense for pryntinge of a ballett  
intituled the Comamonycation betwene the husbounde and the  
wyf, and dyscommodytes of maryage, graunted in m<sup>r</sup> Seres  
tyme ..... iiijd.

[i.e., we suppose, when Seres was master of the Company.]

Rd of Wylliam greffeth, for his lycense for pryntinge of  
a ballett intituled Comme treppe yt then from Courte to  
Carte ..... iiijd.

[We have before (p. 138) had a ballad entitled the "Courtier and the  
Carter," and this may have been the same.]

Rd by Henry Denham, for his lycense for the pryntinge of  
a boke intituled epytaphes, epygrames, sounges, Sonettes, by  
george turberville, gent ..... xijd.

[Printed by Denham, with the date of 1567, and again in 1570, under  
the title of "Epitaphes, epigrams, songs, and sonets, with a discourse of  
the friendly affections of Tymetes to Pyndara his ladie." Herbert, (ii., 945)  
knew only of the impression by Denham, in 1570.]

- 1566-7. Rd of Thomas Purfoote, for his lycense for pryntinge of serthen verces of Cupydo, by Mr. Fayre ..... iiijd.

[“Mr. Fayre” was, doubtless, Phaer, the translator of Virgil, first printed in 1558 : see p. 61. He had been dead many years when these “verses of Cupido” were entered for publication. B. Googe printed “an Epitaphe of Maister Thomas Phayre,” in his “Eglogs, Epytaphes, and Sonettes,” 1563.]

- Rd of Thomas Colwell, for his lycense for pryntinge of a boke intituled serthen mery tayles of skyltons ..... iiijd.

[Published without date, as “Merie Tales Newly Imprinted and made by Master Skelton, Poet Laureat. Imprinted at London, in Fleetstreet, beneath the Conduit, at the signe of S. John Evangelist, by Thomas Colwell.” In the above entry, (if he had seen it) the Rev. Mr. Dyce (Skelton’s Works, i. c.) might have found good reason to doubt the date of 1575, assigned by Warton to these “Merry Tales.”]

- Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled admonition agaynst dice playe, by churche yarde iiijd.

[This production is not included in any list of Churhyard’s works. There is little doubt that it was a broadside, and it has shared the fate of the vast majority of such performances. It is unnoticed by Herbert, Dibdin, Ritson, and others.]

- Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled a fayne wolde I haue a godly thynge to shewe unto my ladie ..... iiijd.

[This title has previously occurred among the entries. In Clement Robinson’s “Gorgeous Gallery of Gallant Inventions,” 1584, is probably the original song, of which that in the entry must have been a “moralization.” It is called “A proper Song, intituled Fain would I have a pretie thing to give unto my Ladie. To the tune of *Lastie Gallant*.” It begins thus:—

“Fain would I have a pretie thing  
to give unto my Ladie :  
I name no thing, and I meane no thing,  
but as pretie a thing as may bee ;”  
and these lines form the burden of every stanza.]

Rd of Wylliam Pekerynge, for his lycense for pryntinge of 1566-7.  
a ballett intituled Roo well ye marynors moralized ... iiijd.

[The ballad of "Row well, ye mariners," of which the above was a moralization, was originally licensed to the same stationer: see p. 130. The title, with pious variations, will occur again.]

Rd of Henry Bynnyman, for his lycense for pryntinge of a boke intituled the Rest of the eggleges of Mantuan ..... iiijd.

[This translation was by George Turberville, and came out complete, from Bynneman's press, under the title of "The eglogs of the poet B. Mantuan Carmelitan, turned into English verse and set forth with the argument to every eglogue, Anno 1567." It was again printed by Bynneman in 1572 and 1577; but this entry reads as if, like the Epistles of Ovid by the same translator, the work had come out, or at all events had been entered, piecemeal. No edition of any portion of the Eclogues of Mantuan is known before they were published together in 1567.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled a Reformation to Jome at a word moralized ..... iiijd.

"Jome" is probably miswritten for Jone; but we have not met with any registration of the ballad upon which this production could well be a moralization.]

Rd of Henry Wekes, for his lycense for the pryntinge of a boke intituled Orace epestles in englesshe, &c. ..... vjd.

[Wekes, perhaps, printed this work for Thomas Marsh, who published it in 1567, as "Horace his arte of poetrie, pistles and Satyrs englished, and to the Earle of Ormounte, by Thomas Drant, addressed." Of Drant we have before more than once spoken.]

Rd of Alexandre Lacye, for his lycense for pryntinge of a ballett intituled a merye diologe betwene aratalogus and Virgo ..... iiijd.

[By "aratalogus," in this entry, we are, possibly, to understand Anaxagoras, the ancient astronomer, who is here represented as having held "a merry dialogue" with Virgo.]

1566-7. Rd of Alexandre Lacye, for his lycense for pryntinge of a ballett intituled a dialoge shewyng how the godly be condemned by the glorious wordelynges ..... iiijd.

Rd of M<sup>r</sup>. Wallye, for his lycense for the pryntinge of a ballett intituled the lamentynge of a yonge mayde who by grace ys fully stayde ..... iiijd.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a comfortable answere to the lamentation of a synner ..... iiijd.

[See p. 67 for the "Complaint of a Sinner," which was a moralization: see also p. 106 for the "Complaint of a Lover," which may have been Elderton's ballad, "The God of Love," by another name.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled fayne wolde I have a vertuous wyfe adourned with all modeste, both mylde and meke, of quyett lyf, estemyng chef hyr chastetye ..... iiijd.

[Here the clerk has given the title of the ballad at unusual length, and with unusual correctness, though substituting prose for verse. It has survived, and is contained in the Editor's MS., but evidently with some adaptations to circumstances which occurred subsequent to the original publication, such as the introduction of tobacco into common use, &c. In the third verse, the word "eyes" has been written for *eyne*, which is necessary for the rhyme.

#### THE VERTUOUS WIFE.

"Faine would I have a vertuous wife,  
Adorned with all modestie,  
Of milde, and meeke, and quiet life,  
Esteeming chiefly chastitie;  
But where is such a wife to finde,  
If I should seeke till I am blinde?

I would not have her roame about  
To gossips' feastes and mery cheere,  
Where they good husbandes alway floute,  
Still making them unkinde appeare.

If she will feaste and drinke carowse,  
Is it not better in the house?

1566-7.

I would not have her flaunting fine  
In rich apparell of the best,  
To make men turne at her their eyes  
When she is roaming east and west.  
Her dresse should aye be neate and cleane,  
More fit to weare then to be seene.

I would not have her goē to playes,  
To see lewde actors in their partes,  
And cause the men upon her gaze,  
As they would sigh out all their hertes:  
Me thinkes a wife it ill becomes  
To haunt their prolog-trump and drums.

To tavernes I nill have her goe,  
They are no place for modest dames,  
Where pottles are tost to and fro,  
And oathes are sworne to swearer's shames.  
She should not love tobacco smoke:  
My wife I faine would have it choke.

I would not have her dyce and card,  
And loose her money all to soone,  
For gamesters oft get their reward,  
When "Welladay" is all their tune:  
Yet many wives there be, I know,  
Despight their husbandes, still doe so.

All this I would not have her do,  
All this, I weene, and somewhat more:  
I would not have my wife a shrew,  
I would not have my wife a whore.  
My wife must be my wife alone,  
Flesh of my flesh, bone of my bone.

1566-7.

Therefore, I say, a vertuous wife  
 I faine would have, and could with such  
 Spend the last remnaunt of my life,  
 And never think I love too much.  
 There is one phenix neare the sun,  
 And I must have my wife that one."]

Rd of John Alde, for his lycense for the pryntinge of a  
 ballett intituled, Lorde, for thy merces sake, pardon our  
 synne ..... iiijd.

Rd of John Alde, for his lycense for pryntinge of a ballett  
 intituled stande faste, ye marynours ..... iiijd.

[No doubt, a pious parody on "Row well, ye Mariners." See p. 161,  
 169, and 175, for "Row well, ye Mariners, moralized."]

Rd of John Alde, for his lycense for pryntinge of a ballett  
 intituled declarynge what thynges have happened through the  
 estimation of bewtye to the paynter ..... iiijd.

[i. e. what things have happened to the painter through the estimation  
 of beauty.]

Rd of Thomas Marshe, for his lycense for pryntinge of a  
 boke intituled serten tragicall discourses into englesse, by  
 geffray fynton, gent, by my lorde of canterbury..... viijd.

[In this and the preceding entry the clerk carelessly repeated the  
 words "for his lycense," (which we have excluded) and otherwise blundered.  
 The title of Geoffrey Fenton's book is "Certayne Tragicall Dis-  
 courses written oute of Frenche and Latin;" and it was printed by Marsh  
 with the date of 1567. This is the collection of stories which Warton  
 (H. E. P., iv., 309 edit., 1824) says is "perhaps the most capital mis-  
 cellany of its kind." The author sent over the copy from Paris, he  
 being resident there at the time: it was reprinted in 1579, which was the  
 only edition Ritson was acquainted with. Fenton dates his dedication to  
 Lady Mary Sydney "at my chamber at Paris xxii Junij 1567." Peter  
 Beverley, author of "the history of Ariodanto and Jeneura," already  
 mentioned on p. 140, has prefixed nine commendatory stanzas; and the

same volume contains the only existing specimen of Sir John Conway's 1566-7. poetry, in twenty-six lines, "in prayse of the translator."]

Rd of Wylliam Pekerynge, for his lycense for his pryntinge of a warnynge to all englande by Casueltes of fyre for all hows-holders to take warnynge there at ..... iiijd.

[This ballad was, perhaps, occasioned by two recent "casualties of fire." On 22nd April, 1567, "two long streets, with great riches of the town" of Oswestry, were burnt; and, on 27th May, "37 houses, besides barns, stables, and such like, were consumed with fire in the space of two hours" in Mildenhall. Stow's *Annales*, 1119.]

Rd of Edwarde Sutton, for his lycense for the pryntinge of a boke intituled an exortation to all kynde of men how they shulde lerne to playe of the lute, by Robert Ballarde ... vj<sup>d</sup>.

Rd of Hewgh shyngleton, for his lycense for pryntinge of the Courte of Venus moralized by Thomas Bryce ..... iiijd.

[We have already seen (p. 13 and 103) that John Hall wrote his "Court of Virtue" as a counterpart to "the Court of Venus;" but this was not considered enough, and here we find Thomas Bryce, a name that has already more than once occurred in connexion with moral and religious poems, publishing a *moralization* of "the Court of Venus," the popularity of which last is thus additionally established. No copy of Brice's work is known.]

Rd of nycholas englonde, for his lycense for the pryntinge of a boke intituled the ij<sup>de</sup> parte of palice of pleasure, &c. ..... [no sum.]

[This "second Tome of the Palace of Pleasure," by William Paynter, purports to have been printed by Henry Brynneman for Nicholas England, who entered it as above: it has 1567 on the title-page, and in that year the author's dedication bears date. Thomas Marsh has his name at the bottom of the title-page of "The second Tome of the Palace of Pleasure" without date, and it purports to have been "Imprinted at London, in Fleetstrete, by Thomas Marshe." In 1569, Marshe's imprint had added to it "neare unto Sainct Dunstone's Churche."]

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1566-7.

## FOR TAKYNGE OF FYNES AS FOLOWETH.

Rd of Henry Bynnyman, for his fyne for undermydinge  
and procurynge, as moche as in hym ded lye, a Copye from  
wylliam greffeth, called the boke of Rogges ..... iii<sup>d</sup>.

[This was certainly Harman's "Caveat or Warning for Common Cursetor's (see p. 156); and here we see Bynneman fined for endeavouring to *undermine* Griffith by procuring the copy of the work, in order that Bynneman might print and publish it, instead of Griffith, his rival in business. The next item may show that Gerard Dewes had also printed the book, no doubt without license, but the memorandum was crossed out in the register.]

Also, there doth remayne in the handes of Mr. Tottle and  
Mr. Gonnelde, then wardens, the somme of iiij<sup>l</sup>. vj<sup>s</sup>. viij<sup>d</sup>., wherto  
was Receyvd of garrad dewes for pryntinge of the boke of  
Roggis in a<sup>o</sup> 1567..... ii<sup>l</sup>. vj<sup>s</sup>. viij<sup>d</sup>.

[All tends to prove the desire of stationers to obtain some share of the profits of a work, which, as we have already shown, was so well received, that Griffith published two editions of it in 1567.]

## THE ENTRYNGE OF COPYES.

1567-8.

[What follows applies to the twelve months from 22nd July, 1567, to 22nd July, 1568.]

Rd of Rycharde Jonnes, for his lycense for pryntinge  
of a boke intituled the tragecall comedye of Damonde and  
pethyas ..... iiijd.

[As is stated on p. 127, no edition of Edwards's play of "Damon and Pithias" before that of Richard Jones, in 1571, is known; but, nevertheless, it had very likely been printed earlier, in pursuance of the preceding entry. The popularity of the piece perhaps led to the destruction of the first impression: that of 1571 has the words "newly imprinted" on the title-page, an expression which may mean, either that it had been "newly imprinted" from the MS., or that it was a new edition of a play which

had already appeared in type. With the above curious entry before us, 1567-8. we cannot help thinking that the edition of 1571 was only a re-impression : Warton (H. E. P., iv., 114, edit. 1824) speaks doubtfully of a copy from Howe's press in 1570, and we know nothing of it.]

Rd of John Alde, for his lycense for pryntinge of a boke intituled the complaynt of John a neale ..... iiijd.

[John O'Neale had been defeated near Derry by Captain Randolph on the 12th November, 1567: see p. 157.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled an admonyssion, or a letter of a yonge man ..... iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled Hanna and phenanna, &c. ..... iiijd.

[No doubt, Hannah and Peninnah, from Cap. I. of the first book of Samuel.]

Rd of Thomas Colwell, for his lycense for the pryntinge of an epytaphe of the worthy Lady Elysabeth, countes of shrewsbury ..... iiijd.

[The wife of George Talbot, Earl of Shrewsbury, who had come to his title in 1560, and died in 1590. See a subsequent page (179) for an epitaph on the same lady by Thomas Howell, which seems too short to have been separately printed.]

Rd of Thomas Colwell, for his lycense for the pryntinge of a ballett intituled a fayringe ..... iiijd.

Rd of Henry Denham, for his lycense for pryntinge of a boke intituled a mery metynge of maydes in London, &c. ... iiijd.

[This "book" has not survived, but on p. 172 will be found the entry of a tract that will explain the present more fully, and show that the maids at this "merry meeting" were named Rose, Jane, Rachell, Sara, Philumias, and Dorothy. There is some reason for imputing this piece to Edward Hake, in consequence of lines prefixed by a person, calling himself John Long, to Hake's "News out of Pauls Churchyard," first printed, we may,

1567-8. presume, soon after this "Merry Meeting of Maids" came out. Long is alluding to the previous works of Hake, and observes—

" *Of wanton Maydes he did also  
the slights of late detect :*

Learne to be wise, and looke to them ;  
the worst alwayes suspect."

These lines, we take it, allude to the work above entered, as will be more clear when we come to advert presently to the answer to this "Merry Meeting." Long adds, and the enumeration of Hake's works is so important, that we cannot refuse to subjoin it :—

" Hee hath redusde to vulgare tongue  
the Imitation true,  
And following of our Captaine Christe,  
good living to renue.

A Touchstone for the present tyme  
hee eke set forth of late,  
Wherein the ruynes of the Churche  
With zeale he doth debate.

A brief memorall of our Queene,  
and of her blessed raigne,  
He also wrote in dewe discourse,  
first once, and then againe."

Hake's translation of Thomas a Kempis, *De Imitatione Christi*, printed in 1567, is known, as well as his "Touchstone for this Time present," 1574; but it was not known, as the fact now appears to be, that his "Commemoration" of the reign of Elizabeth had been twice printed when his "News out of Paul's Churchyard" made its appearance. This last is a work of which Ritson had never heard, and we shall say more of it hereafter.]

Rd of Wylliam Coplande, for his lycense for the pryntinge of a boke intituled a dialoge betwene ij beggers ... [no sum.]

[This dialogue, perhaps, arose out of, or was consequent upon, Harman's "Caveat or Warning for Common Cursetors."]

Rd of M<sup>r</sup>. Seres, for his lycense for pryntinge of a boke intituled the prodegius hystorye by george grafton..... xij<sup>d</sup>.

[We have before had this "prodigious history" entered, (p. 145) but

without the name of George Grafton. The distinguished printer was 1567-8. Richard Grafton, who claims admission among our poets, having written fifty-three introductory stanzas to Hall's Chronicle.]

Rd of Alexandre lacye, for his lycense for pryntinge of a ballett intituled the songe of Jefphas dowghter at his death.

[This would seem, from the title here given, to be different from the ballad of "Jephthah, Judge of Israel," quoted in "Hamlet," and printed by Percy in his "Reliques:" this was "the song of Jephthah's daughter at her (not *his*, as miswritten by the clerk) death." The notice is curious in reference to the illustration of Shakespeare's Tragedy.]

Rd of Alexandre lacye, for his lycense for the pryntinge of a ballett, Row well, ye marynors, moralized, w<sup>t</sup> the story of Jonas ..... iiijd.

[We are not to infer that the story of Jonas was applied as a moralization to the popular tune of "Row well, ye mariners:" the story of Jonas was, probably, a separate ballad: see also p. 161 and 164.]

Rd of Alexandre Lacye, for his lycense for the pryntinge of a ballett intituled the godes of Love ..... iiijd.

[This was, no doubt, a reprint of Elderton's ballad, "The God of Love," (see p. 68) upon which, as early as 1562, W. Birch had written a moralization, under the title of "The complaint of a sinner vexed with pain."] .

Rd of John Alde, for his lycense for pryntinge of a ballett intituled the lamentation of a synner ..... iiijd.

[Very possibly a reprint of W. Birch's "*complaint of a sinner*," noticed above. On a previous page we have had licensed "a comfortable answer to the complaint of a sinner."] .

Rd of John Alde, for his lycense for pryntinge of a ballett intituled the prayer of a mayde to god on hye, &c. ..... iiijd.

Rd of Henry Denham, for his lycense for pryntinge of a boke intituled newes out of powles churche yarde, a trappe for Syr monye ..... iiijd.

[This is a remarkable entry. Edward Hake published "Newes out of Powles Churchyard, now newly renued and amplified according to

1567-8. the accidents of the present time, 1579, otherwise entituled Syr Nummus. Written in English Satyrs," &c. It is very clear that the work had originally come out prior to the making of the above entry, and Denham's "News out of Paul's Churchyard, a trap for Sir Money," was directed against Hake's book. Nobody seems to have been aware that any edition of Hake's "News out of Paul's Churchyard" had appeared so early; nor, indeed, that there had been any impression of it before that of 1579, which was "Imprinted at London by John Charlewood and Richard Jones." It must have been first published at least ten years earlier, and hence the words "newly renued and amplified" on the title-page in 1579. There are few more amusing or clever works of the kind in our language, but it must have occasioned considerable animosity in the trades of authorship and bookselling; and hence the assertion, in the tract put forth by Denham, that "News out of Paul's Churchyard" was "a trap for Sir Money." Only one copy of Hake's work seems known. He was "Under-steward of the Borough of New Windsor," of which the Earl of Leicester, to whom he dedicates, was High Steward. His "Newes out of Powles Churchyarde" is chiefly a dialogue between Bertulph and Paul, and is divided into eight satires, in which he very boldly assails all ranks and professions: his courage may be judged of by the following attack upon the dignitaries of the church:—

"I meane not pompous Prelates here,  
nor Chaplens of degree:  
These flaunting fellowes, by your leave,  
will haat, ift had maye bee.  
I meane, I meane poore Ministers,  
some plaste and some disperst,  
Whom powling Patrons, and such lyke,  
have greevously amerst."

The line "Will haat, ift had maye bee" refers to money (personified as Sir Nummus), and he tells us that the Prelates and Chaplains "Will have it, if it had may be." Another short passage, respecting the finery of citizens' wives, is all that we can find room for:—

"And so (forsooth) his wife must have  
prepared out of hand  
Gaye garments, of the finest stufte  
that is within the land.

She must have partlet square, and lace,  
 with chaine about her neck:  
 She must have costly kinde of chaunge,  
 and all things at her beck.  
 Hir daughter also must be clad  
 well lyke a ladies peere,  
 And all to walcke about the streate  
 with hir true Lover deere."

1567-8.

We have mentioned Edward Hake before, (p. 151 and 167) and we shall soon have occasion to introduce his name again.]

Rd of Thomas marshe, for the over plus mony for the tragecall dyscourses by Fynton ..... xviiiij<sup>d</sup>.

[Marsh entered Fenton's "Tragical Discourses" in the preceding year (see p. 164); and in what way this "overplus money" arose, which was paid to the Stationers' Company, it is now, perhaps, vain to conjecture.]

Rd of Rycharde Jonnes, for his lycense for the pryntinge of a balell intituled agaynste whordom and thyfte, &c. .... iiiij<sup>d</sup>.

Rd of Rycharde Jonnes, for his lycense for pryntinge of a Tragedy of Apius and Virginie ..... iiiij<sup>d</sup>.

[We know of no edition of the "new Tragical Comedie of Apius and Virginia," by R. B., but that of 1575; but here we see it entered for publication seven years earlier; neither does the edition of 1575 (by William How for Richard Jones) purport in any way to be a reimpres-sion. The probability, nevertheless, is, that it originally came out either in 1568 or 1569, and that the copy of 1575 (that in the Garrick Collection is the only one that has come down to us) is at least a second edition. The play, which holds an intermediate station between a historical drama and a morality, is contained in vol. xii. of the last edition of "Dodsley's Old Plays," and we need, therefore, say no more of it.]

Rd of William greffeth, for his lycense for the pryntinge of a balell intituled agaynste the shippe of fooles ..... iiiij<sup>d</sup>.

[This ballad considerably preceded the issue of the impression of Alex. Barclay's translation of the "Ship of Fools," by John Cawood, in 1570: it also preceded the entry of that translation, which will be found on p. 174.

1567-8. Rd of Thomas Colwell, for his lycense for the pryntinge of  
a ballett intituled agaynste dyssembelers ..... iiijd.

Rd of Thomas Hackett, for his lycense for pryntinge of a  
letter sente by the maydes of London to the vertuous matrons  
and m<sup>r</sup>e of the same Cetie ..... iiijd.

[This very curious and entertaining tract (to which we have alluded on p. 167) exists only, as far as our research has gone, in the Library at Lambeth. It is entitled "A Letter sent by the Maydens of London to the vertuous Matrones and Mistresses of the same, in the defence of their lawfull Libertie. Answering the Mery Meeting by us, Rose, Jane, Rachell, Sara, Philumias, and Dorotheie. Imprinted at London by Henry Binneman for Thomas Hacket. Anno 1567." It is in 8vo., and consists of only thirteen leaves, all in prose, and is, as it purports to be, an answer to the tract already entered. It appears, from it, that the author of the "Merry Meeting," whom we have supposed to be Edward Hake, had attacked the Maidens of London on various grounds, all amusingly illustrating the manners of the times, but especially for visiting plays and interludes, a very remarkable point at so early a date, proving how popular theatrical performances then were: the Maidens say — "Now, in that he findeth fault for our going to plaies and enterludes, your wisedomes know well that in a godly play, or enterlude, (if it be well made and understood) may be much learning had; for so lively are in them set forth the vices and vertues before our eyes in gestures and speach, that we can bothe take learning and pleasure in them." We wish we could afford space to quote more from this rare publication, of which Hake himself might be the author, after having, in the first instance, made the attack in his "Merry Meeting.]

Rd of Thomas purfoote, for his lycense for the pryntinge of  
a proper historye of ij duche Lovers ..... iiijd.

[We have had entries of poems on two Italian, on two Spanish, and  
on two English Lovers, but this is the first time we have heard of two  
Dutch or German Lovers.]

Rd of Thomas Colwell, for his lycense for the pryntinge of  
newe Sonettes and prety pamphylettes, &c. ..... iiijd.

[Ames and Herbert (ii., 932) assign these "New Sonnets and pretty

pamphlets" to Thomas Holwell, gent, as if the entry of the license had 1567-8. stated the author's name. It may be doubted whether it ought not to be Thomas Howell, and not Holwell, and whether the work entered was not "The Arbor of Amity," 1568, respecting which see hereafter.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a christmas warnyng for hym that intendeth to Ryde and make mery abrode w<sup>t</sup> his fryndes, &c..... iiijd.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a dowlefull dettye of one Fraunces Carre ..... iiijd.

[Ritson, in his "Ancient Songs," ii., 38, edit. 1829, has inserted a ballad called "Captain Car;" but he fixes the incidents to which it relates in 1571, on the borders between England and Scotland. In 1573 there was an author of the name of John Car, (new in our poetical annals) who wrote "A Larum Bell for London," reprinted in "Roxburghe Ballads," 1847, p. 55.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled the frutes of love and falshod of Women ..... iiijd.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled god amende all that ys a mysse and god sende love where none ys, &c..... iiijd.

Rd of Alexandre Lacye, for his lycense for pryntinge of a ballett intituled a yonge womans skyll, and how she became m<sup>rs</sup> and ruled at hyr wyll, &c. .... iiijd.

Rd of m<sup>r</sup> Seres, for his lycense for pryntinge of a boke intituled Mr Doctor Haddons workes ..... xx<sup>d</sup>.

[Seres printed, in 1567, the *Lucubrationes* and the *Poemata* of Walter Haddon: perhaps both works were included in this entry, and the sum paid seems sufficient to cover them.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a boke intituled a newe yeres gefte ..... iiijd.

[This might be a broadside (printed, in the only known copy, by William How for Richard Jones) by a new claimant to a place among our writers of vernacular poetry, W. Fering: it is called "A new yeres Gift, intituled a Christal glas for all Estates to looke in, wherein they

1567-8. may plainly see the just rewarde of Unsatiate and Abhominable Covetousnesse." It bears the date of MDLXIX.]

Rd of Henry Bynnyman, for his lycense for the pryntinge of a boke intituled songs and Sonnettes by thomas Bryce... iiijd.

[These "songs and Sonnets" were doubtless, like Brice's extant productions, of a pious character. If they were printed, they are now lost—perhaps irrecoverably.]

Rd of Alexander Lacy, for his lycense for the pryntinge of a ballett intituled prepare yow to Judgment, the daye ys at hande ..... iiijd.

Rd of Alexandre Lacye, for his lycense for the pryntinge of a ballett intituled a callynge to Remembraunce of godes mercye ..... iiijd.

Rd of Wylliam greffeth, for his lycense for the pryntinge of a ballett intituled the Trubble that Parrys myghte sustayne, &c. ..... iiijd.

[The reference, at this date, was probably to the city of Paris, and not to Paris of Troy.]

Rd of Henry Bynnyman, for his lycense for the pryntinge of a boke intituled the fearefull fantyses of the florentyne Cowper ..... iiijd.

[No edition of this book seems to be recorded earlier than that of 1599, when "The Fearfull Fancies of the Florentine Cooper," translated by W. Barker from the Italian of B. Gelli, was printed "for the Companie of Stationers." It was then, doubtless, a reprint.]

Rd of m<sup>r</sup> Cawood, for his lycense for the pryntinge of a boke intituled the shippe of fooles, &c. ..... ii\*. vjd.

[This entry shows that the reprint of the *Stultifera Navis*, or Ship of Fools, translated by Alexander Barclay (originally printed by Pynson in 1509) was entered for publication about two years before the edition bears date: it may have occupied that time in going through the press. A former memorandum, on p. 171, establishes that a ballad against it was entered even earlier. "The Ship of Fooles, wherein is showed

the folly of all States," came from Cawood's press in 1570: to it were 1567-8. annexed "The Mirrour of good Maners," translated by Barclay from the Latin of Dominic Mancin, and "Certayne Egloges" of Alex. Barclay, which had been first printed by Henry Powell about the year 1550. As it was a considerable folio, two shillings and sixpence were paid for the entry.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled *Rowe well ye marynors moralized* ..... iiijd.

[This may have been a new moralization of the old ballad, or only a reprint of one already twice entered (see pp. 161, 169); but it proves the continued popularity of the original. This is still further evinced by the following.]

Rd of Alexandre lacye, for his lycense for pryntinge of a ballett intituled *Rowe well, godes marynours* ..... iiijd.

[Perhaps the same as "Row well, Christ's Mariners," entered to John Alde on p. 176.]

Rd of Henry Denham, for his lycense for the pryntinge of a boke intituled the *Flowre of fryndshippe* ..... vjd.

[This book was printed in 1568, a fact not hitherto mentioned by bibliographers, who have erroneously supposed that the impression of 1571 was the first. It appeared for the third time in 1577, and, being dedicated in a very adulatory strain to Queen Elizabeth, perhaps procured for the author, Edmund Tylney, the office of Master of the Revels, which he obtained in 1579. His work bore for title, in 1568, "A briefe and pleasant discourse of duties in Marriage, called the Flower of Friendshipe:" it is amusingly conducted, after the Italian manner, by way of conversation between ladies and gentlemen, intermixed with stories and anecdotes, principally from ancient history.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled a dyscription betwene man and woman... iiijd.

[For "dyscription," perhaps we ought to read *discussion*.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled a heave harted man beyng a stadfaste Lover, &c. ..... iiijd.

1567-8. Rd of Thomas marshe, for his lycence for the pryntinge of a boke intituled Epigrames and sentices sprutuall by Draunte.

[Ritson informs us (Bibl. Poet., 190) that in 1566 Marsh printed "Epigrammes and panegyrical poems," by Thomas Drant, which may be true; but possibly he only knew it from the preceding entry, of which Herbert takes notice (ii., 871). No such publication is now known; and neither Herbert, nor Dibdin after him, give us any account of it, either under 1566 or any subsequent year. Marsh, however, published other works by Drant, the entries of which have already been extracted.]

Rd of Rycharde Hudson, for his lycense for pryntinge of an Epytaph upon the duches of norfolke ..... iiijd.

[Herbert only inserts one work from the press of Hudson, (ii., 1242) and takes no notice whatever of the above entry.]

Rd of Rycharde Hudson, for his lycense for pryntinge of a ballett intituled of peace and concorde ..... iiijd.

Rd of John Alde, for his lycense for pryntinge of a boke intituled a dyscryption of a monsterus gyaunte ..... iiijd.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled Rowe well christes marynours ..... iiijd.

[See p. 175, where Alexander Lacy has licensed to him "Row well, God's mariners."]

Rd of Henry Denham, for his lycense for pryntinge of a boke intituled pamphilus the Lover, and Maria the woman beloved, &c. ..... iiijd.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled Yf a weked Wyfe may have hyr wyll, &c. ... iiijd.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled the complaynte of Adam our greate graunde Fayther, &c. ..... iiijd.

[This, like many other ballads and popular pieces, has attracted no attention from our bibliographers and historians of early typography. Herbert and Dibdin satisfy themselves with adding the information, "Also a great many ballads" were licensed to John Alde without inserting the titles of any of them.]

Rd of Wylliam greffeth, for his lycense for the pryntinge of 1567-8.  
a ballett intituled good felowes muste go learne to daunce,  
&c. .... iiijd.

Rd of Wylliam greffeth, for his lycense for pryntinge of a  
ballett intituled a Fayrewell to Alas I lover you over well,  
&c. .... iiijd.

[Of course, besides other errors, "lover" has been carelessly scribbled  
by the clerk for *love*.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a  
ballett intituled a dyttie newly made w<sup>t</sup> admonyssion for  
yough to leve, &c. .... iiijd.

[i.e., "for youth to leave" *their wicked courses*, or something of the  
kind, which the clerk did not think it necessary to insert.]

Rd of Wylliam greffeth, for his lycense for the pryntinge  
of a ballett intituled I am mery, god sende you, &c. .... iiijd.

[See this ballad, with a slight improvement of title, licensed on the next  
page to Thomas Colwell.]

Rd of Wylliam greffeth, for his lycense for the pryntinge  
of a ballett intituled Whytt Payne doth Testifie what tyme  
all men will leave Userye, &c. .... iiijd.

[A very unintelligible entry : possibly Whytpayne was a name divided  
into two words, but the sense could hardly bear *What pain*, &c. The  
entries in this part of the Register are particularly imperfect.]

Rd of Wylliam greffeth, for his lycense for the pryntinge  
of a ballett intituled the xvij chapter of the iiiij<sup>or</sup> bokes of  
kynges ..... iiijd.

[Relating to Hoshea and Shalmanezer. The fourth book (miswritten  
*bokes*) of Kings here means the second book.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a  
ballett intituled of the Woman that was constrainyd to eate  
hyr sonne for hunger, &c. .... iiijd.

[This is also from the Second book of Kings—chap. vi., verses 24,

1667-8. 25, 26, &c. The same, or a similar ballad, seems to have been licensed to Ryehard Jones in the next year : see p. 207. Sir Thomas Wyatt, in Tottell's Miscellany, 1557, fol. 45, has a short poem "Of the mother that did eat her childe at the siege of Jerusalem;" but what is here entered was, no doubt, a scriptural ballad.]

Rd of Thomas Colwell, for his lyicense for the pryntinge of a ballett intituled of quene Sabbe and Kynge Saloman, &c. .... iiijd.

[From chap. x. of the first book of Kings: "quene Sabbe" is, of course, the Queen of Sheba.]

Rd of Thomas Colwell, for his lyicense for pryntinge of a ballad intituled I am mery, god dell yow, &c. .... iiijd.

[The same ballad entered blunderingly on the preceding page, as "I am merry, god *send* you." "God dell you," or "God *yield* you," means God *requite* you.]

Rd of Wylliam Howe, for his lyicense for pryntinge of a ballett intituled of the Cutt pursses ..... iiijd.

[This ballad may have survived, with various modernizations, in the "Caveat for Cutpurse," printed in "Roxburgh Ballads," 1847, p. 271. Parts of that production are, no doubt, much older than the age of the reprint that has come down to us.]

Rd of Henry Denham, for his lyicense for pryntinge of a boke intituled the myrror of amytie sett fourth by Thomas Howell, gent, &c. .... vjd.

[The title of this book is "The Arbor of Amitie, wherein is comprised plesant poems and pretie poesies, set foorth by Thomas Howell, Gentleman. Anno 1568." It was popular, and a second edition of it was printed by Denham in 1569. "John Keeper, student," subscribes a copy of verses in which he extravagantly lauds Howell thus:—

"Him I doe judge Apolloes impe,  
and eke our Chaucers peare;

praise too extravagant to be worth anything. As only a single copy of the book has been preserved, we may quote, as a specimen, a production to which we have alluded on a former page.

1567-8.

*"An Epitaph made upon the death of the Rt. Hon. the Lady Gartrid,  
late Countesse of Shrewisburie."*

"She of grace the garlante gay  
of godly giftes did ware,  
Whose flowres do now in children wise  
of Talbot's line appeare.  
Of Rutlandes race she noble sprang,  
and linkt with peerlesse pearly,  
Of Shrewisburie, who bore the name,  
a noble worthy Earle:  
Whom she hath left behinde among  
the blessed branches fine,  
The working imps that sprang of them  
as of a vertuous vine."

We suspect that "working" in the last line but one is a misprint for *worthy*; and we may add that the name of Francis Flower (no where mentioned, although a poet of some repute, and a fellow literary labourer with Lord Bacon in 1587) occurs at the end of this volume, as the writer of verses "in commendation of the Authour."]

Rd of Henry Denham, for his lycense for the pryntinge of  
a boke intituled pleasaunte tayles of the lyf of Rychard Wol-  
ner ..... vjd.

[Wolner, or Woolner, was a great humourist, and a greater eater, whose name became proverbial: "three meales of a Lazarillo make the fourth of a Woolner," says G. Hervey in his "Pierce's Supererrogation," 1593; and S. Rowlands, in his "Knave of Clubs," 1611, has—

"Plying his victuals thus an hour at least,  
Like unto Woolner, the same ravening beast."

A droll, dry story of him is told in Taylor the Water-poet's "Wit and Mirth," 1629, which also found its way into Sir J. Harington's "Brief View of the State of the Church, 1653, and is there thus narrated:—"When he [Day, Bishop of Winchester] was first Dean of Windsor, there was a singing man in the quire, one Woolner, a pleasant fellow, but famous for his eating rather than his singing, and for the swallow of his throat than for the sweetness of his note. Master Dean sent a man to reprove him

1567-8. for not singing with his fellows: the messenger thought all were worshipful, at least, that did then wear white surplices, and told him, 'Mr. Dean would pray his worship to sing.' 'Thank Mr. Dean,' (quoth Woolner) 'and tell him I am as merry as they that sing:' which answer, though it would have offended some men, yet, hearing him to be such as I have described, he was soon pacified." No copy of Denham's publication regarding Wolner is extant: its popularity no doubt prevented its preservation, excepting when a joke, as in the instance just quoted, has been transmitted to us second or third hand.]

Rd of Henry Denham, for his lycense for pryntinge of a boke intituled pleasante Letters to be used in suetes of Lawfull Maryages, &c. .... iiijd.

[These "letters to be used in suits of lawful marriages" would, no doubt, have been very "pleasant" in our day, if they had luckily been extant. We find no trace of the work among the books from Denham's press, but in 1568 he put forth "A modest meane to Mariage," a translation by Nicholas Leigh from the Latin of Erasmus.]

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#### ENTERYNGE OF COPYES.

1568-9. [The succeeding entries apply to the period between July, 1568, and July, 1569.]

Rd of Henry Wekes, for his lycense for pryntinge of a boke intituled a trygecall hystorye of agathocles ..... iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a boke intituled the marvelus dedes and the lyf of Lazaro de tormes ..... viijd.

[This entry of "the marvelous deeds and the life of Lazarillo de Tormes" tends to support a conjecture hazarded in the "Bridgewater Catalogue," (privately printed for the Earl of Ellesmere in 1837) p. 261, that there was an earlier edition than the earliest now known, viz., that printed by Abel Jeffes in 1586. It was then called "The pleasaunt Historie of Lazarillo de Tormes, a Spaniarde, wherein is conteined his marveilous deedes in life. With the straunge adventures happened to

him in the service of sundrie Masters:" it professes to have been "drawen 1568-9. out of Spanish by David Rouland of Anglesey," and he most likely was the author of the translation above entered by Colwell. We shall presently hear of an epitaph by Rouland on Lord Pembroke.]

Rd of John Alde, for his lycense for pryntinge of a boke intituled to the prayse of good women, the xij chapeter of the proverbis ..... iiijd.

[Query, if the clerk should not have given the reference to the 31st chapter of Proverbs?]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled How Abraham offered Isaeke, &c..... iiijd.

Rd of Alexandre lacy, for his lycense for pryntinge of a ballett intituled a godly ballett taken out of the iij<sup>th</sup> chapeter of Tobias ..... iiijd.

[The fourth chapter of Tobit consists of his instructions to his son Tobias.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the complaynte of Joseppus, &c. .... iiijd.

[We have already had on p. 81 an entry of a ballad called "Wild wantonness take warning by Josephus"—perhaps the same production.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled and taken out of the vj<sup>th</sup> chapeter of the iij<sup>th</sup> boke of Kynges, &c. ..... iiijd.

[Probably a ballad on the same subject as the one entered on p. 177 of the woman that was constrained to eat her own son at the siege of Jerusalem.]

Rd of Alexandre lacy, for his lycense for pryntinge of a ballett intituled whan all thynges to to passe, &c. .... iiijd.

[So miswritten by the clerk: we ought, perhaps, to read "When all things come to pass."]

Rd of Alexandre lacy, for his lycense for pryntinge of a

- 1568-9. ballett intituled all wyckednes doth begenne to amende as  
dothe sowre ale in sommer..... iiijd.

[A satirical ballad, founded on a then, and still, current proverb.]

- Rd of John Alde, for his lycense for pryntinge of a profitable  
and pleasaunt Fayryngé ..... iiijd.

[Most likely a moralization of a ballad previously several times entered,  
as "a Fairing." It would hardly have been called "profitable," if it had  
not been of a religious cast.]

- Rd of John Alde, for his lycense for prynting of a play  
lyke wyll to lyke qd the devell to the Collyer ..... iiijd.

[By Ulpian Fulwell, as we learn from the title-page of the copy from  
Alde's press, dated 1568, where it is called "An Enterlude intituled  
Like wil to like, quod the Devel to the Colier, very godly and ful of  
pleasant mirth." We shall hereafter have to notice other works by the  
same author, especially his "First part of the Eighth liberal Science,  
entitled *Ars Adulandi*," which is most clever and amusing.]

- Rd of John Alde, for his lycense for prynting of a ballett,  
the grevious complaynt of Lucrece ..... iiijd.

[This is an interesting entry, since it shows that the story of Lucrece  
had been converted into a ballad, and made popularly known, about  
five-and-twenty years before Shakespeare adopted it as the subject of  
his poem. We shall soon have to insert an entry of another ballad, in  
all probability, on the same incidents.]

- Rd of John Alde, for his lycense for pryntinge of a ballett  
intituled the Image of evell Women ..... iiijd.

[This may have been a counterpoise to the "book," mentioned on  
p. 206, called "The praise of good women." The above entry, like  
most others of its kind, is no where noticed.]

- Rd of John Alde, for his lycense for pryntinge of a ballett  
intituled a tru invocation of god in the name of christe  
Jesus ..... iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a

ballett intituled the horable and wofull dystruction of Jerusa- 1568-9.  
lem ..... ij<sup>d</sup>.

[This broadside-ballad has been preserved, and it adds a new name to our poetical annals—John Barker. “Finis Quod John Barker” is at the end of his production, (“Imprinted in Flete Streete by Thomas Colwell”) which bears the following title—“Of the horyble and wofull destruccion of Jerusalem. And of the sygnes and tokens that were seene before it was destroied: which distruction was after Christes assencion xlii yeares.” The tune is given to which it was to be sung, viz., “the Queenes Almayne.”]

Rd of Wylliam greffeth, for his lycense for a boke intituled  
the tragecall history of floredicus ..... iiijd.

[No “tragical history” with any such title, we apprehend, is now extant: we have never heard of it.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a  
ballett intituled of Robbers and shefters ..... iiiij.

[This ballad “of robbers and shifters” was probably connected, at least in subject, with Harman’s “Caveat or Warning for common Cursetors,” licensed to Griffith on p. 156.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a  
ballett intituled the paynter moralized ..... iiijd.

[We have already had several ballads relating to painters and their amours; but that here moralized had no doubt been extensively popular, and was therefore adopted as a subject for pious parody. See also p. 152.]

Rd of James Robothum, for his lycense for pryntinge of a  
boke intituled the breffe and playne instruction to lerne to  
play on the gyttron and also the Cetterne ..... iiijd.

[Ritson (*Ancient Songs*, i., lxii) endeavours to show that “the principal, if not the only difference” between the gittern and cittern was, that the first was strung with *gut* and the last with *wire*. This may, however, be doubted; and here, as in Playford’s “Book of new Lessons,” 1659, they seem spoken of as entirely distinct instruments. Ritson was not aware of this entry.]

- 1568-9. Rd of Rycharde Jonnes, for his lycense for pryntinge of a Remedy agaynste the mutabelite of fortune ..... iiijd.

[Possibly an earlier edition than any now known of a translation from Petrarch's *De remediis utriusque Fortune*. Of Twyne's "Physic against Fortune" the oldest extant impression is 1579, and Herbert (ii., 1024) states that the original was "licensed to be translated" in 1577.]

- Rd of Rycharde Jonnes, for his lycense for pryntinge of ij balllettes, the one intreatinge of the stadfastnes of Women, and the other an exortation to all maydes for to leve vertusly, &c. ..... iiijd.

- Rd of Lucas haryson, for his lycense for the pryntinge of a boke intituled the game of ij whett stones ..... vijd.

[“The game of the three whetstones” is not now known; but the game of “throwing the whetstone,” i.e., of exceeding the narrator of a wonder by the allegation of a greater, is well understood. It seems to have arisen out of the story of a traveller who stated that, by merely throwing an axe, he had cut down a tree: he was answered by a man who asserted that the axe could not have done its duty, if a friend of his, who stood by when the axe was cast, had not thrown at it a whetstone, which sharpened the axe on its way, before it reached the tree. A series of copperplates has been preserved, under the title of “The Whetstone,” one of them representing a man in the act of hurling a whetstone: see Bridgewater Catalogue, 331. There is another story in old jest-books of the frying of whetstones, with which the work in the entry may be connected.]

- Rd of William Pekerynge, for his lycense for the pryntinge of a ballett intituled the golden apple ..... iiijd.

[Probably upon the story of Atalanta—so called elsewhere.]

- Rd of Thomas Colwell, for his lycense for the pryntinge of a mounsterus fysshe w<sup>ch</sup> was taken at ipwyche..... iiijd.

“On the 11 of October [1568] were taken in Suffolke, at Downam bridge, neere unto Ipswich, eightene monstrous fishes, some of them containing eight and twentie foote in length, the other 24 or 21 foote in length, at the least.”—Stow's *Annales*, 1122. The broadside, printed by

Colwell, has been preserved: it is in prose, with a woodcut of a fish, and 1568-9. is subscribed Timothie Granger. The title runs thus—"A moste true and marvellous straunge wonder, the like hath seldom been seene, of xvii monstrous fisses taken in Suffolke, at Downam Brydge, within a myle of Ipswiche, the xi daye of October, in the yeare of our Lorde God, 1568."]

Rd of Wylliam Pekerynge, for his lycense for pryntinge of a ballad intituled the truble of the poore christians that suffer for christes sake ..... iiijd.

Rd of Wyllm greffeth, for pryntinge of a tragecall dyscourse of ij englesshe Lovers ..... iiijd.

[Perhaps, a reprint of Bernard Garter's poem, first printed by R. Tottell in 1565, the entry of which is inserted on p. 101.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled a lokynge glasse ..... iiijd.

[At a considerably later date, Greene and Lodge wrote a play (with much of the character of an old religious drama about it, and possibly founded upon some earlier production) called "A Looking Glass for London and England," the subject being Jonah and the Ninivites. It was not printed until 1594, but must have been written before 1589, because in that year Lodge forswore dramatic poetry, as appears by a stanza in his "Caucus and Sylla," then printed: see Shaksp. Soc. Papers, iii., p. 145. This is a fact with which the Rev. A. Dyce was not acquainted when he reprinted "The Looking Glass for London and England," among Greene's Works.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled agaynste pryde and vayne glorye ..... iiijd.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled awake out of your slumbre ..... iiijd.

[On p. 1 it will be seen that Pickering had a license for a ballad entitled "Arise and wake," and in September, 1564, he had a license for "Awake, awake, O thou man mortal." Either, or neither, may have been that above recorded; but near the end of Addit. MS., No. 15,233, in the British Museum, is a ballad with the burden of "Arise, I say," of which a more brief, and on some accounts a more correct version, is contained in the Editor's MS., of the reign of James I., under the title of

1568-9. "Awake and Arise." This, it is highly probable, may be Pickering's ballad, "Arise and wake," and we here subjoin it as a curious and valuable relic: it seems to have been written very shortly after the Reformation.

AWAKE AND ARISE.

"After midnight, when dreames befall,  
Some what before the morning gray,  
Me thought a voice did thus me call,  
O, youth! awake, arise, I saye.

*Fingery*  
O, youth! it said, lift up thine head,  
Awake, arise, it is faire day.  
How can thou sleepe and keepe thy bed  
This bright morning? Arise, I say.

The sunne is up, the birdes sweete voyce  
Is sounding out from everie spray,  
With gladsome tunes thee to rejoynce.  
Awake, fond youth! Arise, I saye.

Beholde the field, and marke well how  
Furnisht with flowres both sweete and gay:  
Thou slothful worme, why sleepest thou?  
Come, walke with me; aryse, I saye.

The daye, the sun, the byrd, the field,  
All call the[e] foorth, thou clod of clay:  
Wilt thou not to their voyces yeeld?  
For verie shame, arise, I saye.

And here, methought, the speaker ceast,  
But soone began again.—I pray,  
What is this day, and all the rest,  
The sun, the birdes, the field, I say?

Truely, this day, thou mayst suppose,  
Is Christ his faith, that long hid lay,  
And now full faire and cleare it shows:  
Therefore, awake, arise, I saye.

1568-9.

What is the sun now shining bright?  
 The verie sonne of God, no nay;  
 Whose beames of grace do give us light,  
 And wake the[e] up: arise, I say.

What are the birdes that soe record  
 And give thee manie a welcome laye?  
 Truely the preachers of the Lord,  
 At whose sweete wordes arise, I say.

What is this field, so furnisht faire  
 With flowers lovely in araye?  
 The worde of God, most swete of ayre.  
 To walke therein, arise, I saye.

This said, I heard no more to tell,  
 But wakt, and seeing it cleare daye,  
 And said, alas, these wordes might [well]  
 Be spoke. Awake, arise, I saye."

The copyist omitted the word "well" at the end of the last line but one: we have inserted it, because it is found in the MS. in the British Museum, which is perhaps forty or fifty years anterior. Those who wish to compare the two versions, one in some respects modernized from the other, may do so by consulting the publication of Addit. MS., No. 15,233, by the Shakespeare Society, in 1848.]

Rd of Thomas Purfoote, for his lycense for pryntinge of a boke intituled Debytor and Credytor made by Pele ... ij<sup>s</sup>. vj<sup>d</sup>.

[This was James Peele, or Peele, perhaps related to Stephen Peele, the stationer and ballad-writer, who is believed to have been father to George Peele, the distinguished poet. We have already inserted (p. 80) the memorandum of the Stationers' Company regarding Stephen Peele, who was not known as an author, until two of his ballads were printed by the Editor in 1840.]

Rd of Alexandre Lacy, for his lycense for pryntinge of a tragecall hystory of Hasariye..... iiiij.

[Probably Azariah, in the Second Book of Kings, chap. xv.]

- 1568-9. Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled pygmalyn .....

[Obviously, the story of Pygmalion, on which Marston wrote a poem under the title of "The Metamorphosis of Pygmalions Image," printed with his Satires in 1598. See also p. 155 respecting the ballad of "Apelles and Pygmalion."]

- Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled the vanderynge prynce moralyzed ..... iiiij.

[i.e., a moralization of the celebrated and often reprinted ballad, "The wandering Prince of Troy."]

- Rd of Rycharde Jonnes, for his lycense for the pryntinge of a ballett intituled a heavenly arte how men shall lyve... iiijd.

- Rd of John Sampson, for his lycense for the pryntinge of a monsterus chylde w<sup>ch</sup> was bornne at maydestone..... iiijd.

- Rd of John Alde, for his lycense for the pryntinge of a ballett intituled Whan Ragynge lustes moralyzed ..... iiijd.

"When raging lusts" was probably the opening of this moralization of "When raging love;" respecting which see p. 5.]

- Rd of Henry Denham, for his lycense for pryntinge of a table contaynyng many pretty pleasaunte pastymes..... vjd.

- Rd of Thomas Colwell, for his lycense for pryntinge of the playe of Susanna ..... iiijd.

[This "play" seems not to have been printed until 1578: it was the work of Thomas Garter, who was most likely related to Bernard Garter. The running title given to it was "The Commodity of the moste vertuous and godlye Susanna." The Editor has never been able to meet with this early drama, and knows it only from the above entry, and from the notice of it in that most unequal and unsatisfactory of all authorities, the Biographia Dramatica. Steevens must have seen a copy, but in whose possession is nowhere stated.]

- Rd of John Alde, for his lycense for pryntinge of a ballett intituled a dyolege betwene god and man..... iiijd.

[This dialogue, or a production of the same character, has been entered before.]

Rd of Thomas Colwell, for his lycense for pryntinge of a 1568-9.  
ballett intituled the philosifor lernynges ..... iiijd.

[The historians of our early typography, not being able perhaps to make anything out of this entry, omit all reference to it. It must apply to Edmond Elviden's "Closet of Counsells, containing the advice of divers wyse Philosophers," which he translated "into English verse," adding an original poem of his own called "a pithy and pleasant description of the Abbusions and Vanities of the Worlde." This is neither "pithy," for it fills forty pages, nor "pleasant," because it is as dull and prosy as it could well be rendered. The work containing it was printed for Thomas Colwell with the date of 1569.]

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled the prayse of my lady marques, &c. ... iiijd.

Rd of Henry Denham, for his lycense for pryntinge of a  
boke intituled the mesyres of scholem". ..... iiijd.

[*i. e.* "The Miseries of Schoole maisters, uttered in a Latine Oration made by the famous Clearke Philip Melanchthon," which came from Denham's press in 1569.]

Rd of John Alde, for his lycense for the pryntinge of an  
Epytaphe of the lyf and death of Mr. Coverdayle ..... iiijd.

[It is to be wondered that the biographers of Coverdale never adverted to the entry of this epitaph upon him: if they had done so, Richardson, in his edition of Godwin, would not have fixed his death in May, 1565; and Neal, in his History of the Puritans, in May, 1567: Coverdale was, in fact, buried 19th February, 1568, and Alde inserted his entry, no doubt, very soon afterwards. As we are told that the epitaph was upon Coverdale's "life and death," had it been preserved, we might have found in it some new and interesting particulars regarding him.]

Rd of Wyllm Pekerynge, for pryntinge of a ballett taken  
out of the 14 chapter of saynt luke ..... iiijd.

Rd of Alexander Lacy, for his lycense for pryntinge of a  
ballett intituled the terryble dystruction of Sodom and go-  
mora ..... iiijd.

1568-9. Rd of Thomas Colwell, for his lyicense for pryntinge of a ballett intituled Rembryng man of the Judgement daye iiijd.

Rd of Rycharde Jonnes, for his lyicense for pryntinge of an epetaphe of the Worthy Lady, my Lady Knowelles iiijd.

[This broadside was in the library of the late Mr. Heber, and had for title "An Epitaphe upon the Worthy and Honourable Lady the Lady Knowles;" and it is a new poetical work to be added to the very imperfect list, in Ritson's Bibl. Poet., 285, of the productions of the celebrated Thomas Newton. We may also add to this list "The Touchstone of Complexions," a translation by Newton from the Latin, printed by Thomas Marsh in 1576, where Newton renders passages from Juvenal, Horace, Virgil, Ovid, &c., not unhappily. To return to the Broadside on the death of Lady Knowles, we may mention that "Finis Thomas Newton" is at the close of it, and that it was "Imprinted in Fleet-Streete by William How for Richarde Johnes, and are to be sold at his Shop under the Lotterie house."]

Rd of Thomas Colwell, for his lyicense for pryntinge of the hystory of pacyente gresell, &c. .... viijd.

[On p. 152 this history of Patient Grissell has been already entered, but then the charge for the lyicense was only fourpence. Perhaps by this date the tract had been swelled in bulk.]

Rd of John Sampson, for his lyicense for the pryntinge of the endes and deaths of ij. prisoners, lately pressed to death in newgate ..... iiijd.

[This broadside is known, "Imprinted by John Audeley," (who, it will be remembered, is generally called John Sampson in the Register) with the date of 1569. It is entitled, "Of the Endes and Deathes of two Prisoners lately pressed to death in Newgate."]

Rd of Thomas est, for his lyicense for the pryntinge of a boke intituled ovide invictive agaynst Ibis ..... iiijd.

[“Ovid, his invective against Ibis, translated into English Meter” by Thomas Underdowne, was published by Thomas East with the date of 1569, and it is the earliest extant work from his press. Underdowne dedicated it to the poet Lord Buckhurst.]

Rd of Thomas est, for his lycense for the pryntinge of a ballett 1568-9.  
intituled a battell betwene the myce and the frougges... iiijd.

[Herbert (ii., 1006) says, by mistake, that the "battle between the mice and the frogs" was licensed to East in the same entry with "the Psalms of David and others:" the entry regarding "the mice and the frogs" stands alone. We hear of this translation from Homer on no other authority.]

Rd of Wyllm Pekerynge, for his lycense for pryntinge of  
a ballett intituled pedler and his packe..... .... iiijd.

Rd of Wyllm Pekerynge, for his lycense for pryntinge of  
a ballett intituled a dyaloge shewyng the husboundmans  
treasure ..... iiijd.

[These entries have never been noticed, and we can give no information  
regarding the productions to which they refer.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a  
ballett, the lenger thou leveste, the more foole thou ... iiijd.

[This is called "a ballad" in the entry, but it is, in truth, the interlude  
by W. Wager, which was "Imprinted by W. How for Richard Johnes"  
without date, under the following title—"A very mery and Pythie Com-  
medie, called, The longer thou livest, the more foole thou art. A myr-  
rour very necessarie for youth, and specially for such as are like to come  
to dignitie and promotion," &c. It is one of the cleverest and most  
amusing pieces of its class, and we cannot refrain from quoting here what  
is so intimately connected with our subject, a list of scraps of ballads of  
the time, sung by Moros, the Vice, Fool, or Jester of the performance:  
we know of no enumeration of that date which is so minute and curious.  
Moros enters "counterfaiting a vaine gesture and a foolish countenance,  
synging the foote of many songes, as fooles were wont;" and what he  
sings is the following:—

"Brome, brome on hill,  
The gentle brome on hill, hill :  
Brome, brome on Hive hill,  
The gentle brome on Hive hill,  
The brome standes on Hive hill a.

1568-9.

**Robin, lende me thy bowe, thy bowe,  
Robin the bow, Robin, lende to me thy bow a.**

There was a Mayde come out of Kent,  
Deintie love, deintie love ;  
There was a mayde cam out of Kent,  
Daungerous be :  
There was a mayde cam out of Kent,  
Fayre, propre, small and gent,  
As ever upon the ground went,  
For so should it be.

**By a banke as I lay, I lay,  
Musinge on things past, hey how !**

Tom a Lin and his wife, and his wifes mother,  
They went over the bridge, all three together ;  
The bridge was broken, and they fell in,  
The Devill go with all, quoth Tom a Lin.

**Martin Swart and his man, sodledum, sodledum,  
Martin Swart and his man, sodledum bell.**

Come over the boorne, Besse,  
My little pretie Besse,  
Come over the boorne, Besse, to me.

The white Dove sat on the castell wall,  
I bend my bow, and shoote at her I shall ;  
I put her in my glove, both fethers and all.

I layd my bridle upon the shelfe.  
If you will any more, sing it your selfe."

Several of these ballads have been already mentioned, and were in the library of Capt. Cox, according to Langham's "Letter from Kenilworth," 1575; but it seems likely, from the date of the preceding entry, that the interlude, from which the above is extracted, was printed in 1569 or 1570.

A little farther on, Moros thus continues his enumeration of the songs 1568-9. with which he is acquainted :

“ I can sing a song of robin redbrest,  
And my litle pretie nightingale :  
There dwelleth a jolly foster here by west ;  
Also I com to drink som of your christmass ale : ”

and he afterwards repeats and enlarges upon them, all being, doubtless, popular ballads of the time. We may here remark that the ballad of “Thomalin,” licensed to Whalley and Mrs. Toy, in 1558, (p. 4) must have been the “Tom a Lin,” a snatch of which is sung by Moros. “By a bank as I lay,” which is one of those stated by Langham to have been in the possession of Captain Cox, has been preserved in MS., but evidently in a very incomplete state, in the British Museum (Appendix to Casley's Cat. of Royal MS., No. 58.) It is too remarkable, and of too early a date, not to deserve that it should be put in print, however imperfect ; and we give it as it stands in the only known authority for it.

“ By a bancke, as I lay  
musing my selfe alone—Hey how !  
A byrdys voyce  
dyd me rejoice,  
Syngyn before the day,  
And methought in her lay  
she sayd wynter was past.—Hey how !  
Dan dyry, cum dan, dan, &c.

The master of musyke,  
the lusty nyghtyngale—Hey how !  
Full meryly  
and secretly  
She syngyth in the thycke,  
And under her brest a prycke,  
to kepe her fro slepe—Hey how !  
Dan dyry, cum dan, dan, &c.

Awake, therefore, young men,  
all ye that lovers be—Hey how !  
This monyth of May,  
soo fresh, soo gay,

1568-9.

So fayre be sold on few  
 Hath floryshe ylke adew ;  
 grete joy yt ys to see.—Hey how !

Dan dyry, cum dan, dan, &c.

In two of the later lines there is some corruption, for it seems quite clear that "few" and "adew" must be wrong, although we know not what words to substitute for those of the MS.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a Cristall glasse gyven on saynt Valyntine's day iiijd.

Rd of Rycharde Jonnes, for his lycense for the pryntinge of a ballett intituled acrysious ..... iiijd.

[Founded, of course, on the story of Acrisius in Ovid, Metam., iv, unless (as is just possible) the clerk wrote "acrysious" for Croesus. Warton understood it Acrisius, the father of Danae : H. E. P., iv., 243, edit. 1824.]

Rd of Rychard Jonnes, for his lycense for the pryntinge of a ballett intituled Wherby women may beware, &c. ... iiijd.

Rd of Rychard Jonnes, for his lycense for the pryntinge of a ballett intituled the chaste lyf of Joseph ..... iiijd.

Rd of Rychard Jonnes, for his lycense for the prynting of a intituled all Mars his men drawe nere ..... iiijd.

[The clerk omitted the word "ballad" in this entry. Perhaps it was a loyal address to soldiers on the rebellion in the North, which was just breaking out.]

Rd of Rychard Jonnes, for his lycense for pryntinge of a ballett intituled the story of ij Faythfull Lovers, &c.... iiijd.

[We know not to which of the many pairs of "faithful lovers" this story belonged. We shall soon meet with an entry to R. Jones of a ballad of "ij Spanish Lovers."]

Rd of Lacy, for his lycense for pryntinge of a ballett intituled preserve me, lorde, w<sup>t</sup> thy stronge hande ..... iiijd.

Rd of Lacy, for his lycense for the pryntinge of a ballett intituled a frutfull songe of bearinge chrystes Crosse ... iiijd.

Rd of John Awdelay, for his lycense for pryntinge of the 1568-9.  
Daunce and songe of Deathe..... iiijd.

[Among A. Wood's ballads, at Oxford, is one called "The Dance of Death," and in the Roxburghe Collection of Ballads, now in the British Museum, is another called "The dolefull Dance and Song of Death." This is, probably, a comparatively late reprint of "The Dance and Song of Death," licensed above to John Awdeley (alias Sampson.) The production, contained in "A Book of Roxburghe Ballads," 4to., 1847, and headed, "Death's Dance," is, most likely, different from both. Addit. MS. in the British Museum, No. 15,225, enables us to give the name of the author of "The Dance and Song of Death" above licensed, viz. Thomas Hill, whose name is at the end of the MS. copy. Of Thomas Hill we know nothing, but Richard Hill is the author of three poems in "The Paradise of Dainty Devices," 1576. We should not be surprised if a mistake had been made in the Christian name in "The Paradise of Dainty Devices;" and one piece is there ascribed to H. Hill, which is supposed to belong to R. Hill: the name, after all, may be Thomas Hill, the author of "The Dance and Song of Death." The MS. of the latter in the British Museum, excepting in the transposition of a stanza, does not materially vary from the printed copy.]

Rd of Aly, for his lycense to prynnte a ballett intituled  
desperate Dycke..... iiijd.

[Thomas Nash, in his contest with Gabriel Hervey, calls Richard Hervey "desperate Dick," which name might originate in this ballad. This printer is usually called Robert Ealie: see Herbert, iii., 1311.]

Rd of shyngleton, for his lycense for pryntinge of the  
Retorne of olde well spoken no body ..... iiijd.

[Perhaps the sequel of some ballad, of which we hear nothing, giving the setting out of "old well-spoken Nobody." We have already had a mention of Sir Nicholas Nemo on p. 51.]

Rd of Lucas Haryson, for his lycense for the pryntinge of a  
boke intituled the ij<sup>de</sup> vyage of Mr. Hawkyns ..... iiijd.

[This is the entry of "A true Declaration of the troublesome voyage

1568-9. of Mr. John Hawkins to the parties of Guynea and the West Indies, 1567 and 1568," which was printed by Thomas Purfoote for Luke Harrison, with the date of 1569.]

Rd of John Arnolde, for his lycense for pryntinge of a ballett intituled the Juste Judgment of Zalenous agaynste Whoredom ..... iiijd.

[For Zalenous we ought to read Zaleucus, who made the law against adultery among the Locrians.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a Rejoycynge of tytus.

[Possibly, a song of rejoicing by Titus on the destruction of Jerusalem.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled agaynste pryd, &c. ..

[Most likely the same ballad "against pride and vain glory," licensed on p. 185 to the same printer.]

Rd of Colwell, for his lycense for pryntinge a ballett intituled good Counsell do I wych ..... iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the clere and cres pall skynne, &c. ..... iiijd.

[The clerk has here invented a ~~new~~ word, unless he mean "cres pall" for *crystal*.]

Rd of Wyllm greffeth, for his lycense for pryntinge of a ballett intituled all in a garden grene ..... iiijd.

[This ballad is extant in MS., (the property of the Editor) but of a considerably later date, and runs thus:—

#### ALL IN A GARDEN GREENE.

"All in a garden grene  
two lovers sat at ease,  
As they colde scarce be seene  
amongst the leafie trees.

1568-9.

They long had loude ysere,  
 and noe longer then trulie,  
 In that tyme of the yeare  
 commeth twixt May and Julie.

Quoth he, moste lovelie mayde,  
 my troth shall aye indure.  
 And be thou not afrayde,  
 but rest thee still secure,

That I will love thee longe,  
 as life in me shall last,  
 Now I am stronge and yonge,  
 and when my youth is past.

When I am graye and olde,  
 and thou must stoope to age,  
 Ile love thee twentie folde,  
 my troth I heere ingage.

She heard with joy the youth,  
 when he thus farre had gon :  
 She trusted to his truth,  
 And loving he went on.

Yonder thou sees the sunne  
 shine in the skie soe bright,  
 And when this daye is donne,  
 And commeth the darke night,

Noe sooner night is not,  
 but he returnes alwaye,  
 And shines as bright and hott  
 as on this gladsome daye.

He is no older nowe,  
 Then when he first was borne ;  
 Age can not make him bowe,  
 he laughs olde tyme to scorne.

1568-9.

My love shalbe the same,  
 it never shall decaie,  
 But shine without all blame,  
 though bodie turne to claye.

She listed to his songe,  
 and heard it with a smile,  
 And, innocent as younge,  
 she dreamed not of gyle.

No gyle he meant, I weene,  
 for he was trew as steele,  
 As was thereafter scene,  
 when she made him her weale.

Full soone both two were wed,  
 and these moste faythfull lovers  
 May serve, at board and bed,  
 example to all others.]

Rd of Wyllm greffeth, for his lycense for pryntinge of a  
 ballett intituled howe women the wytty and worthy to  
 trane ..... iiijd.

[Perhaps we ought to read *do train* for "to trane."]

Rd of Willm Greffeth, for his lycense for pryntinge of a  
 ballett intituled a woynge dedes these Rusters all, &c.... iiijd.

[*i.e.*, perhaps "a wooing did these roisters all, &c.,"—the first words of  
 the ballad.]

Rd of Wyllm Greffeth, for his lycense for pryntinge of a  
 ballett intituled puttinge men in memorye how god drowneth  
 the worlde ..... iiijd.

Rd of Wyllm greffeth, for his lycense for pryntinge of a  
 ballett intituled Hackney and Hye gate ys at stryffe ... iiijd.

[We have no clue to the "strife" which, we suppose, had arisen be-  
 tween Hackney and Highgate at this period. We shall hereafter mention  
 another ballad, as far as we can judge, connected in subject: see p. 218.]

Rd of Frauncis Coldoke, for his lycense for pryntinge of a boke intituled the ende of the x<sup>th</sup> boke of Helioderus ethiopium hystorye ..... xvjd.

[This entry is of importance, since it shows how it may have happened that, when Thomas Underdowne printed the whole of Heliodorus's "Ethiopian History" in 1587, he complained, in his address to the Reader, that former impressions had been so faulty. The fact may be that it was originally printed in portions, and above we have an entry of the end of the tenth book: that, and any of the nine books that preceded it, are unknown as separate publications. Warton (*Hist. Engl. Poetry*, iv., 246, edit. 1824) says that it first came out entire in 1577.]

Rd of thomas purfoote, for his lycense for pryntinge of a boke intituled Kynge Rychard Curdelyon ..... iiijd.

[There is an edition of this romance dated as late as 1615. It was originally printed by Wynkyn de Worde in 1528, and again by William Copland, without date.]

Rd of thomas purfoote, for his lycense for pryntinge of a boke intituled generydes .....

[Herbert, (ii., 1004) calls this "Generydis," but offers no explanation; and we can give none.]

Rd of John Alde, for his lycense for pryntinge of a boke intituled Freer Russhe ..... iiijd.

[This entry of "The History of Friar Rush" to John Alde is about fifty years anterior to any known impression of it. In 1620 it was in the hands of Edward Alde, the son of John Alde, who printed another edition in 1626, (see Bridgewater Cat., 272) while his widow issued a third in 1629. There can be no doubt that some of the woodcuts, by which these late impressions were illustrated, had been used for the most ancient copies; and among them for that recorded in the above entry, regarding which we can give no farther information. It was one of the books mentioned by Langham, about 1575, as in the library of Captain Cox, and it was perhaps the edition which had been published by John Alde in consequence of the foregoing entry. It is entirely prose.]

1568-9. Rd of John Alde, for his lycense for pryntinge of a boke intituled the Freer and the boye ..... iiijd.

[The tale of "The Friar and the Boy" was originally printed by Wynkyn de Worde, and we next hear of it in the preceding memorandum, which has been passed over by Ritson (*Anc. Pop. Poetry*, 32). It was also printed for Edward Alde, without date. This entry is an addition to our scanty information regarding this celebrated story; and, like the previous one, it seems to refer to an edition which was in the possession of Captain Cox, according to Langham. In 1836 an impression was made, under the care of Mr. Wright, from a MS. at Cambridge.]

Rd of John Alde, for his lycence for pryntinge of a boke intituled the deceate of Women ..... iiijd.

[This may be substantially a repetition of the entry, and a reprint of the ballad, licensed to the same printer on p. 173, called "The fruits of love and falsehood of Women." However, "the deceit of women" was a wide field, and a fertile soil for ballad-writers.]

Rd of John Alde, for his lycence for pryntinge of a boke intituled Beves of hampton ..... iiijd.

[On p. 16 an edition of the Romance of Bevis of Hampton was licensed to Thomas Marsh. It was originally from Pynson's press, without date.]

Rd of m<sup>r</sup> Irelonde, for his lycense for pryntinge of a boke intituled Beware the Catt, by Wyllm Bawdwin ..... iiijd.

[An important entry, which has escaped observation, though settling definitively that the initials G. B., attached to "Beware the Cat," are those of William, or Gulielmus Baldwin, the author of the first part of the "Mirror for Magistrates," &c. Ritson speaks of "Beware the Cat" (*Bibl. Poet.*, 118) as first printed in 1561, and that such was the case, a fragment with that date attests; but here we see it entered in 1568-9, there being no license for its publication in 1561. It was unquestionably reprinted in 1584 by Edward Alde, a copy, without title-page, having a colophon so stating. This is the only exemplar (four leaves above alluded to excepted) of any date now known, and we think it indisputable that the earlier impressions were suppressed. The fol-

lowing stanzas by a person using the initials T. K., are prefixed to the 1568-9. edition of 1584—

“This little book, Beware the Cat,  
moste pleasauntly compil'd,  
In time obscured was, and so  
since that hath been exilde :

Exilde because, perchaunce, at first  
it shewed the toyes and drifts  
Of such as then by wiles and willes  
maintained Popish shifts.”

As soon as it appeared in 1561, both it and the author were violently attacked and abused in a broadside, preserved in the library of the Society of Antiquaries, without writer's or printer's name, entitled “A short Answere to the Boke called Beware the Cat.” “Beware the Cat” is a most curious work in relation to our early dramatic entertainments, and it is dedicated to John Young, who had been “maker of interludes, comedies, and playes,” to Henry VIII. The scene is laid at the house of John Day, the eminent printer, over Aldersgate, and the persons who narrate or converse in the course of the book are Baldwin, Ferrers, Streamer, a court jester, Willot, and various others. The Editor deeply regrets that he had not the use of the book when he prepared his “History of English Dramatic Poetry and the Stage,” 8vo, 1831. The whole is an allegorical satire, under the personification of Cats, and the main story is related by Streamer, who, he tells us, was lodging at the house of John Day, while Day's “Greeke alphabets were in printing,” and had been distressingly disturbed by catterwauling. By means of philtres and unguents, Streamer became capable of understanding the feline language, and his narrative mainly consists of information thus acquired. The tract is divided into three parts, and in the first occurs the following:—“There is also in Ireland one nation, whereof some one man and woman are at every seven yeeres end turned into Wulves, and so continew in the woods the space of seven yeers; and if they happen to live out the time, they return to their own forme again, and other twain are turned for the like time into the same shape, which is a penance (as they say) enjoyned that stock by Saint Patrick for some wickednes of their ancestors: and that this is true, witnessed a man whom I left alive in Ireland, who had per-

1568-9. formed this seven yeeres penance, whose wife was slaine while she was a Wulf in her last yeer." This is very curious, in relation to the fabulous history of Werwolves. Verse is interspersed, some of which is printed as prose, particularly a Skeltonical poem in the second part, in which Streamer describes the wonderful and discordant sounds by which his ears were assailed, when he had magically quickened his sense of hearing. In the third part, we have some incidents very similar to others in the old story of "Reynard the Fox," particularly that in which a cat and a priest are concerned: one of the cats is called Isegrim. The work is concluded by sixteen ten-syllable couplets, from four of which we are led to infer that Streamer, though a court jester, was in fact in the Church. Such precisely was the case with Skelton, in the reign of Henry VIII. The only copy known was lent to the Editor by the late Mr. Heber.]

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#### THE ENTERYNGE OF COPYES.

1569-70. [The following entries are from 22d July, 1569, to 22d July, 1570.]

Rd of Thomas purfoote, for his lycense for the pryntinge of an history of nostagio..... iiijd.

[It is not always easy to recognise books by the titles given to them by the clerk; but here, though it is very brief, there can be no mistake. T. Purfoot printed, in 1569, "A notable historye of Nastagio and Traversari, no lesse pitiefull than pleasaunt, translated out of Italian into English verse by C. T." It is, in fact, from Beccaccio, and is the same story that Dryden admirably versified, under the title of Theodore and Honoria. The initials C. T. it seems to have been agreed by bibliographers to impute to Dr. Christopher Tye, who translated and set to music "The Acts of the Apostles" in 1553; but, comparing the style of the two works, we think the negative evidence stronger than any affirmative testimony afforded by a coincidence of mere initials. Moreover, it is to be remarked that the story of Nastagio and Traversari forms the first of the "Tragical Tales" of George Turberville, which came out in 1587. The Editor has not had the opportunity of comparing the two, but he cannot help suspecting that C. T., on the title-page of "The notable historye of Nastagio and Traversari," 1569, ought to be read G. T., for George Turberville, instead of C. T., for Christopher Tye, to

whom there is no probability whatever that they belonged. It may very 1569-70. well be, that some of Turberville's "Tragical Tales" were first printed separately at earlier dates, and afterwards collectively, in 1587.]

Rd of Henry Bynnyman, for his lycense for the pryntinge of a boke intituled theatrie or mirror..... vjd.

[The following work is most vaguely indicated by the clerk's entry, but there is, we think, no doubt of its identity: "A Theatre wherein be represented as well the Miseries and Calamities that follow the voluptuous Worldlings, as also the great Joyes and Pleasures which the Faithfull do enjoy." It was written by John Vander Noodt, and printed by Bynneman in 1569: it is most remarkable, because it contains blank-verse sonnets by Spenser, which he afterwards put into rhyme. Probably, the title brought to Stationers' Hall was "A Theatre, or Mirror," &c., the word "Mirror" having been afterwards omitted.]

Rd of Ryc Jonnes, for his lycense for pryntinge of a ballett intituled example of chastite ..... iiijd.

[In the preceding year, (p. 194) we have seen licensed to the same printer "The chaste life of Joseph," and perhaps this was a reprint of it. It might, however, be a ballad on Lucretia: see p. 182.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled the trubles of Josephus ..... vjd.

[A ballad upon this subject seems to have been twice before entered (see pp. 81 and 181), but not there charged sixpence.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled as wyllowe for Payne hath bene Counted of late iiijd.

[This entry evidently refers to some earlier ballad on the willow, possibly that spoken of in "Othello," supposed by Percy (*Reliques*, i., 212, edit. 1812) to be the black-letter ballad in the Pepysian Library, "A Lover's Complaint, being forsaken of his Love." In Addit. MS., Brit. Mus., No. 15,233, is a song of "All the grene wyllow," by John Heywood, which may be the very song alluded to in the entry, as preceding that there recorded, which had reference to it. There is another and a later song, with the burden of "Sing Willow, willow, willow," in MS. Addit.,

1569-70. No. 15,117, with the music, perhaps, to which it was sung, in "Othello," act iv., sc. 3. It begins—

"The poore soule sate sighing by a sickamore tree,  
Singe, willo, willo, willo;"

and it may be seen at length in the notes to Mr. Halliwell's publication for the Shakespeare Society, "The Moral Play of Wit and Science," 1848.]

Rd of Thomas Colwell, for his lycense for pryntinge of an interlude for boyes to handle and to passe tyme at christenmas ..... iiijd.

[It is impossible to state, from this very incomplete entry, what interlude was here intended; and not a few, about this date, were written "for boys to handle, and to pass the time at Christmas." "Jack Juggler," which has already been entered, is called "A new Enterlued for Chyldren to playe," &c., on the title-page, but it was from the press of William Copland. Colwell printed Bale's "comedy," the "Three Laws of Nature," &c., in 1562.]

Rd of Thomas marshe, for his lycense for pryntinge of a play intituled the maryage of Wytt and Seyence ..... iiijd.

[This, one of the most excellent of all the ancient Morals or Moralities, was printed by Marshe, without date, under the following title—"A new and Pleasaunt enterlude, intituled the mariage of Wytt and Science." See a note in "Hist. Engl. Dram. Poetry and the Stage," ii., 342, showing in what respects, and to what extent, this drama was derived from the earlier manuscript by John Redford. Redford's play, as above stated, has been printed by the Shakespeare Society, under the editorial care of Mr. Halliwell, from MS. Addit., No. 15,233.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled agaynste Swerynge ..... iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled yerly in the morninge, somewhat towardes nyghte..... iiijd.

[If this were the correct title, "early in the morning, somewhat towards night," reads as if it were meant to be a composition akin to Taylor the Water-poet's "Sir Gregory Nonsense."]

Rd of John Alde, for his lycense for pryntinge of a ballett 1569-70.  
intituled a Lamentation for our wycked synnes ..... iiijd.

[In 1563, Alde reprinted Queen Katharine Parr's "Lamentation of a Sinner," (see an erroneous conjecture on p. 169) but the piece here entered was clearly a different production, and a ballad.]

Rd of John Alde, for his lycense for pryntinge of an interlude, a lamentable Tragedy full of pleasaunt myrth iiijd.

[This is merely the commencement of the title of Thomas Preston's "Cambyses," printed by Alde, without date, and somewhat contradictorily called "A Lamentable Tragedy mixed ful of pleasant Mirth, conteyning the Life of Cambises King of Percia, from the beginning of his kingdome unto his death," &c. It is reprinted in vol. i. of Hawkins's "Origin of the English Drama."]

Rd of John Alde, for his lycense for pryntinge of a ballett of ij paynters ..... iiijd.

[Various ballads have already been entered, relating to Painters—"the Painter in his Prenticehood," p. 119, "the Painter moralized," pp. 152, 183, 213, &c.: but here we have two Painters put in requisition. In the "Handful of Pleasant Delights," 1584, is a song to the tune of "the Painter."]

Rd of Wyllm Greffeth, for his lycense for the pryntinge of a ballett intituled a proper new dytty of Kynge Roberte of Sevell ..... iiijd.

[The clerk here blundered, as usual. The "ditty" must have been on the celebrated story of King Robert of Sicily, or Sicill, which the clerk misread *Sevell*. There was a play as old as the reign of Henry VIII., and a still older romantic poem, on the subject: see "Hist. Engl. Dram. Poetry and the Stage," i., 115.]

Rd of Wyllm Greffeth, for his lycense for pryntinge of a ballett intituled of ij englesshe wyves .....

[It would be curious, indeed, if at any time it were found that this ballad related to the two "Merry Wives of Windsor." The title would, however, be just as applicable to Porter's comedy, "The two angry

- 1569-70. Women of Abingdon," twice printed in 1599; or to his "Two merry Women of Abingdon," (if it were not the same play) acted in 1598.]

Rd of John Alde, for his lycense for the pryntinge of a ballett agaynst the moste horrable vice of pryde ..... iiijd.

[A repetition, perhaps, of the ballad "against pride and vain glory:" see p. 185 and 196.]

Rd of John Arnolde, for his lycense for the pryntinge of a ballett intituled the Teranny of Judge apius ..... iiijd.

[The story, no doubt, of Appius and Virginia, on which, we have already seen, (p. 171) that a play had been written by E. B., and entered to Richard Jones.]

Rd of John charlewod, for his lycense for the pryntinge of a ballett intituled all for advantage ..... iiijd.

Rd of Roberte Hackforth, for his lycense for pryntinge of a ballett intituled the complaynt of a Lover ..... iiijd.

Rd of Roberte Hackforth, for his lycense for pryntinge of a ballett intituled the history of manasses, Kynge of Juda iiijd.

[Vide the Second Book of Kings, ch. 21.]

Rd of Roberte Hackforth, for his lycense for the pryntinge of a ballett intituled the Restles Lover ..... iiijd.

Rd of Roberte Hackforth, for his lycense for the pryntinge of a ballett intituled the mesyvable state of kynge medas iiijd.

[“King Medas” was miswritten for King Midas: the clerk knew about as much of the one as of the other.]

Rd of Thomas Purfoote, for his lycense for the pryntinge of a ballett intituled an lamentable complaynte of a gent. for the death of his moste faythfull m<sup>r</sup>s ..... iiijd.

Rd of John Sampson, for his lycense for pryntinge of a ballett intituled Row well ye marynors for those that loke bygge ..... iiijd.

[Another version, or variety, of a most popular production, addressed to “those that look big.” See pp. 130, 161, 164, 175, &c.]

Rd of Thomas Colwell, for his lycense for pryntinge of a 1569-70.  
ballett intituled a songe to the prayse of many vertuous  
women, &c..... iiijd.

[Nicholas Breton, an author who began to publish his collected poems in 1575, and who perhaps had put forth some separate pieces earlier, is the writer of "The Praise of Virtuous Ladies. An invective against the discourteous discourses of certain malicious persons written against Women," &c. It was not printed, as far as we know, until 1606, but it is possible that some portion of it had appeared much earlier, as a broadside, though not so early as to make it likely that it was the production alluded to in the entry. At all events, it was a composition of a similar character, judging from the above title.]

Rd of James Robertes, for his lycense for pryntinge of  
christenmas carrolles, by christofer Payne ..... .... iiijd.

[Of Christopher Payne nothing more is known than that he wrote the carols recorded in the Register.]

Rd of James Robertes, for his lycense for pryntinge the  
Country clowne doth moche desyre a gent to be, &c. ... iiijd.

Rd of Ryc Jonnes, for his lycense for the pryntinge of  
christenmas Carrowlles ..... iiijd.

Rd of Ryc Johns, for his lycense for pryntinge of a ballett  
intituled the byrth of christe ..... iiijd.

Rd of Wyllm greffeth, for his lycense for pryntinge of a  
dycourse of Rebelles drawen forth to warre, by Church-  
yardе ..... iiijd.

[Churchyard's pen was ready on every occasion. The rebellion of 1569 produced the above effusion, which was printed by Griffith, with the date of 1570, under this title, which shows that the clerk misread it—"A discourse of Rebellion, drawne forth for to warne the wanton wittes how to kepe their heads on their shoulders."]

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled leave your longyng and kepe to your  
bokes ..... iiijd.

1569-70. Rd of Wyllm Greffeth, for his lycense for pryntinge of a ballett intituled the true Reporte in the prayse of my m<sup>r</sup>, to the tune of Siselia ..... iiijd.

[Of this ballad, and of its tune, we know nothing, unless the latter be the Cecilia Pavin mentioned in the "Handful of Pleasant Delights," 1584, and elsewhere.]

Rd of Thomas Colwell, for his lycense for the pryntinge of a ballett intituled the kyngdom of heaven ys lyke to a kynge that made a maryage ..... iiijd.

[A somewhat strange subject and title for a ballad. See St. Matthew, chap. xxii.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled of a lover extendyng the ingratitudo of his ladye iiijd.

[For "extending" perhaps we ought to read "*extenuating*." The old sense of "extending," i.e., *seizing*, would not suit the context.]

Rd of John charlewod, for his lycense for the pryntinge of a ballett intituled how every christian souldiour shulde fyghe under his captayne christe ..... iiijd.

Rd of John charlewod, for his lycense for pryntinge of a ballett intituled the mirror of tru fryndshyppe ..... iiijd.

Rd of John Charlewod, for his lycense for the pryntinge of a ballett intituled the unfortunate ende of iphis, sonne unto teucer Kynge of troye ..... iiijd.

Rd of Thomas purfoote, for his lycense for the pryntinge of a ballett intituled northumberlandes newes, by elderton iiijd.

[This ballad has, we believe, hitherto been recorded only in consequence of the above entry, it not being known to Ritson, and other literary antiquaries, in a printed shape. It was printed by Purfoote, without date, under the heading—

"A ballat intituled Northumberland newes,  
Wherin you maye see what Rebelles do use."

At the end is "Finis quothe W. E." It, of course, has reference to the Rebellion in the North, like Churchyard's "Discourse of Rebellion," and many other productions of this date.]

Rd of John Charlewod, for his lycense for pryntinge of an 1569-70. epytaph of the deathe of the Lady Jane gryffen ..... iiijd.

Rd of Thomas Colwell, for his lycense for the pryntinge of a ballett intituled Newes to Northumberlante yt skylles not where, to syr John shorne, a churche Rebell there ..... iiijd. ✓

[Elderton professed to give "Northumberland News," while this writer sends "News to Northumberland." Sir John Shorne, no doubt, is to be taken as a generic name for a shaven Roman Catholic priest, because priests were very active in promoting the Rebellion.]

Rd of John Kyngeston, for his lycense for pryntinge of a godly meditation in myter for the preservation of the quenes ma<sup>te</sup> for peace..... iiijd.

Rd of Ryc Jonnes, for his lycense for the pryntinge of a new yeres gyfte intituled the schole of honeste lyf ..... iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled this geare goeth well, and better yt shall iiijd.

[Besides "Northumberland News," (p. 208) Elderton wrote and printed a broadside in verse, headed "Newes from Northumberland," which must be meant by the preceding entry, because the burden of every stanza is,

"This geare goyth well, and better it shall,

For triall will tell the Treson of Ball."

This couplet, as was not unusual, was placed under the title of the ballad.]

Rd of John Arnolde, for his lycense for the pryntinge of a ballett of the Rebelles ..... iiijd.

Rd of Thomas Colwell, for his lycense for the pryntinge of a newe yeres gyfte, or a newe christe crosse Roo called purge the olde lavyn that yt may be newe doo ..... iiijd.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled the marchyng mates of Rebelles stout..... [no sum.]

Rd of John Alde, for his lycense for the pryntinge of a ballett intituled the confusion of the Rebelles, w<sup>t</sup> a songe of thankes for the same ..... [no sum.]

[On the discomfiture and dispersion of the Rebels by the Earl of Sussex in the middle of December, 1569, and the flight of the Earls of

1569-70. Northumberland and Westmoreland. As, like the preceding entry, no sum is placed against it, it is possible that some objection was made to granting the license, and that the money was therefore not paid. However, no such objection was taken with regard to other productions.]

Rd of Wyllm greffeth, for his lycense for the pryntinge of a ballett intituled the Lamentation from Rome ..... iiijd.

[This broadside was by Thomas Preston, author of the Tragedy of "Cambyses," entered on p. 205. It was unknown to all bibliographers, until it was inserted in "Old Ballads from Early Printed Copies," 1840. It was printed by Griffith, with the date of 1570, under the following title—

"A Lamentation from Rome how the Pope doth bewayle  
That Rebelles in England can not prevayle."

It was to be sung to the popular tune of "Row well, ye Mariners."]

Rd of Wyllm greffeth, for his lycense for pryntinge of a letter sent with sped to the pope, declarynge the Rebelles iiijd.

[Clearly a ballad, somewhat similar to that by Preston, but we apprehend not now extant. Stephen Peele, at a shortly subsequent date, wrote a broadside not unlike it in title :—

"A letter from [to ?] Rome, to declare to the Pope,  
John Felton, his freend, is hangd in a rope," &c.

It was printed by Alexander Lacy for Henry Kirkham.]

Rd of Ryc Jonnes, for his lycense for pryntinge of a ballett entituled Joyfull newes for tru subjectes to god and the Crone ..... iiijd.

[Possibly, we ought to read "Crone" *throne*, unless it were the clerk's mode of spelling "Crown."]

Rd of Wyllm greffeth, for his lycense for the pryntinge of a ballett intituled the Welcom to London agaynst the Rebelles come into northumberlante and those that of his syde hath bene ..... iiijd.

[Nearly all that is intelligible, from this confused entry, is, that the ballad related to the Earl of Northumberland, and the capture and bringing to London of some of his chief partisans.]

Rd of Thomas Colwell, for his lycense for the pryntinge of 1569-70.  
a ballett intituled a newe wel a daye, as playne, m<sup>r</sup> papeste, as  
Dunstable waye ..... iiijd.

[i.e., as plain as the way to Dunstable: the expression was proverbial.]

Rd of Ryc Jonnes, for his lycense for pryntinge of a history  
intituled a straunge and petiefull novell dyscoursyng  
a noble Lorde and his Lady, w<sup>t</sup> thayre tregicall ende of them  
and thayre ij chldren executed by a blacke morryon ... iiijd.

[This ballad has come down to us, but not in the original copy  
printed and published by Jones: several editions, of a later date, in  
black and in white letter, are in existence, and one of them, with the sub-  
sequent title, is now before us—"A lamentable Ballad of the Tragical  
End of a Gallant Lord and of his Beautiful Lady, with the untimely  
death of their children, wickedly performed by a heathen Blackamore,  
their servant: The like seldom heard before." It is illustrated by a very  
coarse woodcut of a Negro with a child in one hand, and a knife in the  
other. The versification is about as barbarous as the subject.]

Rd of Wyllm greffeth, for his lycense for the pryntinge of  
a ballett intituled the tryomphant churche doth prayse the  
lordes name that he hath confounded the enyme of the  
same ..... iiijd.

[Alluding to the disasters sustained by the Rebels in the North, and  
to the success of the champions of the Protestant Church.]

Rd of Alexandre Lacy, for his lycense for the pryntinge of  
a ballett intituled an admonition to cruell Taylors ..... iiijd.

Rd of Wyllm pekerynge, for his lycense for pryntinge of a  
dysputation betwene lady Jane and Doctoer Fackham, with  
other necessaryes, by my lorde of London ..... iiijd.

[The meaning, of course, is, that the publication of this disputation  
between Lady Jane Grey and Dr. Fakenham was authorized by the Bishop  
of London.]

Rd of John Fayreberne, for his lycense for pryntinge of a

1569-70. ballett intituled Rebelles not fearynge god oughte therfore to  
fele the Rodde ..... iiijd.

[Most likely justifying the execution of so many of the Rebels by Sir George Bowes. See Stow's *Annales*, 1125.]

Rd of Rauf newbery, for his lycense for pryntinge of a  
ballett intituled an exortation unto batchelors, &c..... iiijd.

Rd of James Robertes, for his lycense for pryntinge of a  
ballett intituled phelome kynge of egipte ..... iiijd.

["Ptolomy, king of Egypt," must be intended, but no such ballad  
is now known.]

Rd of Wyllm greffeth, for his lycense for pryntinge of a  
ballett intituled prepare yow poplynges unto shrifffe before yow  
take your newe yeres gyfte, &c. ..... iiijd.

[The execution of the Rebels commenced at Durham on the 4th and  
5th January, 1570: sixty-six suffered on those two days.]

Rd of Alexandre Lacye, for his lycense for the pryntinge of  
a ballett intituled a songe of ij harde harted Lovers ... iiijd.

Rd of Henry Kyrham, for his lycense for pryntinge of a  
ballett intituled the dysordered Rebelles in the North... iiijd.

[This Stationer's name was Henry Kirkham: it is the first time it  
has occurred in our extracts, but the clerk miswrote the name again  
when next he had occasion to introduce it, and always afterwards. Kirk-  
ham's earliest printed work recorded by Herbert is dated 1573; but  
Stephen Peele's ballad, on the execution of Felton, must have come out  
in 1570, and Kirkham was made free of the Company in 1568.]

Rd of Wyllm pekerynge, for his lycense for the pryntinge of  
a ballett intituled Lenton stiffe ..... iiijd.

[Thomas Nash, about thirty years afterwards, took "Lenten Stuff"  
as the title of a prose tract in praise of Red-herrings.]

Rd of Thomas Colwell, for his lycense for the pryntinge  
of a ballett intituled my gentle John saperton..... iiijd.

Rd of Thomas Colwell, for his lycense for the pryntinge 1569-70.  
of a ballett intituled and ever I Fayth I tanke yow ... iiijd.

[i.e., "And ever, i'faith, I thank you." Perhaps an Irishman's song.]

Rd of Wyllm pekerynge, for his lycense for pryntinge of a  
ballett intituled the paynter in his pryncely fete ..... iiijd.

[Another of the numerous class of ballads relating to painters. See  
pp. 119, 152, 183, 205, &c.]

Rd of Alexandre lacy, for his lycense for the pryntinge of  
a ballett intituled in the prayse of the grene fylde ..... iiijd.

Rd of Wyllm Pekerynge, for his lycense for pryntinge  
of a ballett intituled taken out of 13 chapter of saynte  
Luke ..... iiijd.

Rd of Henry Kyrham, for his lycense for the pryntinge of  
a ballett intituled the Suddyn fayle of the Rebelles ..... iiijd.

Rd of John Arnolde, for his lycense for the pryntinge  
of a ballett intituled of the Rememberance of the latter  
daye ..... iiijd.

Rd of Wyllm greffeth, for his lycense for pryntinge of a  
ballett intituled Love me lyttle and love me longe ..... iiijd.

[This ballad has been preserved in the Editor's MS., *temp. Jac. I.*,  
but how far it is there precisely in the form in which it appeared in  
1569 or 1570 is impossible to decide, as no printed copy has, we believe,  
descended to our day.

#### LOVE ME LITTLE, LOVE ME LONG.

"Love me little, love me long,  
Is the burden of my song.  
Love that is to[o] hot and strong  
burneth soone to waste.  
Still I would not have thee colde,  
Not to[o] backward nor to[o] bolde:  
Love that lasteth till tis olde  
fadeth not in haste.  
Love me little, love me long, &c.

1569-70.

If thou lovest me too much,  
 It will not prove as true as touch,  
 Love me little—more then such,  
     for I feare the ende:  
 I am with little well content,  
 And a little from thee sent  
 Is enough, with true intent  
     to be stedfast frend.  
 Love me little, love me long, &c.

Say thou lovest me while thou live,  
 I to thee my love will give,  
 Never dreaming to deceive  
     whiles that life indures:  
 Nay, and after death, in sooth,  
 I to thee will keepe my truth,  
 As now when in my may of youth;  
     this my love assures.  
 Love me little, love me long, &c.

Constant love is moderate ever,  
 And it will through life persever:  
 Give me that, with true indeavour  
     I will it restore.  
 A sute of durance let it bee  
 For all weathers—that for mee  
 For the land or for the sea,  
     lasting evermore.  
 Love me little, love me long, &c.

Winters colde, or summers heate,  
 Autumns tempestes on it beate,  
 It can never knowe defeate,  
     never can rebell:  
 Such the love that I wold gaine,  
 Such the love, I tell the[e] plaine,  
 Thou must give, or woo in vaine:  
     soe to thee farewell.  
 Love me little, love me long, &c.]

Rd of Wyllm greffeth, for his lycense for pryntinge of a 1569-70.  
ballett intituled Laydes, in your Laydes name I grete you  
every eche one, &c. .... iiijd.

[i.e., we suppose, "Ladies, in our Lady's name I greet you every each  
one," or, "everyche one," as it used more commonly to be written.]

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled beste be trusste ..... iiijd.

Rd of Wyllm greffeth, for his lycense for the pryntinge of  
a ballett intituled a Knyght pomeis ..... iiijd.

[Possibly, "a knight's *promise*." The word "pomeis" can hardly  
mean Pompeius, but at this date it was not unusual to dub with knight-  
hood all the ancient heroes.]

Rd of Wyllm greffeth, for his lycense for the pryntinge of  
a ballett intituled the myrror of man's lyf ..... iiijd.

[This was most likely Churchyard's work, which he tells us in his  
"Challenge," 1593, he had written very early, and which he there calls "the  
Mirror for Man." In 1594, he seems to have reprinted it as "The Mirror  
of Man, and Manners of Men;" but in the dedication of it to Sir Robert  
Cecill he states that he had penned it "almost fifty years ago." This  
assertion does not tally with the date of the above entry by Griffith;  
but perhaps it was then only a reprint of a poem which had origi-  
nally come out while Edward VI. was on the throne: it consists of  
only three leaves, and at the end is "God save the Kyng," with the  
colophon, "Imprynted at London by Roberte Toy, dwellynge in Paules  
churche yarde at the sygne of the Bell." The first leaf is thus headed—  
"A Myrrour for Man where in he shall see the myserable state of thys  
worlde;" and, as it is a production of the utmost rarity, a short specimen  
may be permitted.

"Some men have treasure and hertes ease at wyll,  
Yet ever wysshing, and neare hath theyr fyll;  
Soch fylthy lucre embraceth theyr hertes,  
So that thei may have, thei force not who smartes.  
And though they have all, yet for more they gape:  
They drinke both the wyne and lokes for the grape,  
Whych maketh the poore ryght sore to lament,  
For they have nothing but for dobble rent.

1569-70.

They wold wyn theyr fode with labour and sweat,  
 Yet all wyll not helpe, theyr rent is so great:  
 And where they were wont to upholde a plowe,  
 Now scarce can they fynd the grasse for a cowe.  
 Theyr children do watche as haukes for theyr praye,  
 Yet can they not get one good meale a daye.  
 Soch woful morninge as is in Englande,  
 Was never before, I dare take in hande."

This was extraordinary language for the reign of Edward VI. Kirton's "Mirror of Mans Life," which in point of title comes nearer the words of the entry, is not known to have been printed until 1580, ten years after the period at which we have now arrived.]

Rd of Wyllm greffeth, for his lycense for the pryntinge of a ballett intituled in the prayse of the marygolde ..... iiijd.

[This ballad may have been that, under a fuller title, hereafter given to Thomas Preston, whose name has already occurred more than once. See p. 222.]

Rd of Henry Bynnymen, for his lycense for the pryntinge of a boke intituled the mooste pleasaunte hystory of pesistratus and cateanea ..... iiijd.

[By Edmund Elviden, and published under the title of "The most excellent and pleasant Metaphoricall Historie of Pesistratus and Catanea. Set forth this present yeare By Edm. Elviden, Gentleman. Imprinted at London by Henry Bynneman. Cum Privilegio."]

Rd of m<sup>r</sup>. Norton, for his lycense for pryntinge of a boke intituled of ij lovers Euryalus and Lucressia, pleasaunte and delectable ..... iiijd.

[Warton (Hist. Engl. Poet., iv., 242) quotes this entry, and another of a reprint of the same book in 1596. The story was originally told in Latin prose by Aeneas Sylvius about the year 1440, and was partly founded, as Warton informs us, upon a real event. Who was the translator we know not, and no copy of his version has survived; but in 1639 a new translation was made, which has for title "The Historie of Eurialus and Lucretia, written in Latine by Eneas Sylvius and translated

into English by Charles Allen, Gent." He was the author of two well known poems, "The Battles of Crescy and Poictiers," 1633, and "The History, &c., of Henry VII.," 1638.]

Rd of John Arnolde, for his lycense for the pryntinge of a ballett intituled a dyaloge betwene youghte and age ... iiijd.

[Most likely not a new ballad, but a reprint of one, with a very similar title, mentioned on a former page. See p. 91.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled plaiges of northumberlande, &c. .... iiijd.

[*i.e.*, plagues of Northumberland, again referring to the late unhappy events in that county.]

Rd of Wyllm pekerynge, for his lycense for the pryntinge of a ballett intituled Lenton pennauance ..... iiijd.

[Not long before he has had "Lenten Stuff" licensed to him: see p. 212. Perhaps this was a mere repetition.]

Rd of Wyllm pekerynge, for his lycense for the pryntinge of a ballett intituled of the Kynges of Israell ..... iiijd.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled howe maydes shulde penne the dore, &c. ..... iiijd.

[*i.e.*, should *pin*, or fasten, the door for security.]

Rd of John Arnolde, for his lycense for pryntinge of a ballett intituled of the mysse deades of Jonas, &c. ..... iiijd.

Rd of Ryc Jonas, for his lycense for pryntinge of a ballett intituled prepare you to the plough, &c. ..... iiijd.

[Because the clerk had just written "Jonas" in the preceding entry, he could not now spell the name of *Jones* differently.]

Rd of m<sup>r</sup> Daye, for his lycense for pryntinge of a boke intituled the schole m<sup>r</sup> of Wynsore made by m<sup>r</sup> askecham iiijd.

[The entry of the first edition of Ascham's celebrated "Schoolmaster," which was printed by John Day in 1570. We may here, perhaps, see that it was originally intended to be called "The Schoolmaster

1569-70. of Windsor," a circumstance not mentioned by Herbert, Dibdin, nor by any other authority that we have consulted.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a prayer of Dannyell turned into myter by thomas Cottesforde... ..... [no sum.]

[This prayer has been preserved in a copy in the possession of the Editor, but the broadside has no author's name, which is only ascertained from the above entry. It is called "The prayer of the Prophet Daniell wrytten in the ix chapter of his Prophecie no lesse Godly then necessary for all men at this present." It bears the imprint, not of John Allde, but of Hughe Syngleton.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled all you lacke service or have any nede to go carry thrones at hamstede heth ..... [no sum.]

[For "thrones" we must read *thornes*, to make the memorandum at all intelligible. We find no notice of any circumstance out of which this ballad could have arisen in Park's "Hist. of Hampstead." It is very possible that the ballad had some reference to the dispute between Highgate and Hampstead, which was made the subject of a ballad entered on p. 198.]

<sup>†</sup> Rd of Wylym greffeth, for his lycense for pryntinge of a ballett intituled an epytaphe of the honorable erle of Pembroke ..... iiijd.

[This nobleman died 16th March, 1569-70, and Stow tells us that "the blacks given at his burial (in St. Paul's) came to the value of £2000;" at least, £10,000 of our present money. Many were the epitaphs upon his death, as we shall see presently; but one by Churchyard (printed by Griffith, and no doubt that recorded above) has never been included in any list of his works: we therefore quote its title—"The Epitsphe of the honorable Earle of Pembroke, Baron of Cardiffe, and Knight of the most Noble order of the garter. Who dyed Lord Steward of the Queenes majesties houshold and of her privie counsell." At the bottom of the broadside is "Finis, &c., quoth Churchyard," and it bears date, "1570, March 27." If £2000 could be expended upon "blacks," something

may have been given for epitaphs to the poets of the day. At the end of 1569-70. Turberville's "Tragical Tales," 1587, is a poem "Of the right noble Lord, William, Earle of Pembroke his death," which refers to the same nobleman, and may have been printed and entered as one of the broad-sides on the occasion. It ends thus—

" Yet joy in one respect  
           that he who lived so hie  
     In honors seate his honor saved,  
           and fortunde so to die.  
     Which stocke of noble state  
         Sith cruell death hath reft,  
     I wish the branches long to bud  
           that of the roote are left;  
     And prosper so alive,  
         as did this noble tree,  
     And after many happy dayes  
         to die as well as hee."

No notice whatever has been taken of this biographical effusion.]

Rd of Ryc Jonnes, for his lycense for the pryntinge of a ballett intituled a songe how the sentians seace thayre stryffe ..... iiijd.

[Unintelligible. Ought we to read *nations* for "sentians?"]

Rd of Ryc Jonnes, for his lycense for the pryntinge of a ballett intituled in wynter when that wylken was w<sup>t</sup> boryas waxen blacke ..... iiijd.

[We must read "In winter, when the welkin was with Boreas waxen black."]

Rd of hewgh shyngleton, for his lycense for the pryntinge of a ballett intituled agaynste the abuse of a compayne of Rusters ..... iiijd.

[*i.e.*, Roisters. We have the word so spelt by the clerk more than once : see particularly pp. 154, 198.]

Rd of John Sampson, for his lycense for the pryntinge of

- 1569-70. a ballett intituled the tragedy of the death of the Regent of skotland ..... iiijd.

[At the end of this broadside we read the name of the author, "Finis Rob. Semphill," and "Imprinted by John Awdeley. 1570." It was among Heber's ballads, and had for title—"The Tragical end and death of the Lord James, Regent of Scotland, lately set forth in Scottish, and printed at Edinburgh, 1570, and now partly turned into English, with the Tragedies Lenvoy." This particular piece was "partly turned into English" for the benefit of English readers, but there exists a considerable series of ballads in the northern dialect, and principally by R. Semple, on the events of this period of Scottish history: most of these are in the library of the Society of Antiquaries, but a few are in the Roxburghe Collection. The Editor is about to reprint the whole of them.]

- Rd of John sampson, for his lycense for the pryntinge of a ballett intituled the depleraction of the Cruell murther of the Lorde James erle of murry, Regente of Skottlande ..... iiijd.

[The clerk seems not to have been an adept at long words: for "depleraction" we must understand *deploration*, in all probability.]

- Rd of Henry Bynnyman, for his lycense for pryntinge of a boke intituled the Ruffull tragedy of hemidos and thelay, by Ryc. Robynson ..... iiijd.

[We can make nothing out of the title of this "rueful tragedy of Hemidos and Thelay," unless it were upon the story of Hemithea and her brother Tenes, who was slain by Achilles, while the earth opened to save his sister from ravishment. This seems to be the earliest mention of Richard Robinson, who was perhaps related to Clement Robinson.]

- Rd of Ryc. Jonnes, for his lycense for pryntinge of an epitaphe of the erle of pembroke ..... iiijd.

[No epitaph on the Earl of Pembroke, printed by Jones, is known. Possibly, it was Turberville's poem, already mentioned.]

- Rd of peter frynshe, for his lycense for pryntinge of a ballett intituled the sprete, the flysshe, the worlde, and the devell iiijd.

[A ballad with the same title has been entered before, p. 97. It was then licensed to William Pickering.]

Rd of Ryc Jonnes, for his lycense for the pryntinge of a larum 1569-70.  
to the tru hارت subjectes of London ..... iiijd.

Rd of Wyllm greffeth, for his lycense for pryntinge of an  
epytaphe of lorde of pembroke, by m<sup>r</sup> Edwardes ..... iiijd.

[This Edwards could not have been Richard Edwards, author of "Damon and Pythias," &c., because he was dead in 1566, according to Turberville's epitaph upon him. Ritson, after stating that Richard Edwards "died in 1566 or 1567," refers to this poem by Turberville, proving that Edwards was certainly dead in 1566, and then, still more strangely, attributes to Edwards this epitaph on the Earl of Pembroke, who did not die until March, 1569-70 (Bibl. Poet., 195). It is clear, therefore, that there were two poets of that time of the name of Edwards—a fact not hitherto known. Griffith was the printer of one of the previously entered epitaphs on Lord Pembroke, and possibly this was only a reprint.]

Rd of Thomas Colwell, for his lycense for pryntinge of an  
epytaphe of my lorde of pembroke, made by Daved Row-  
lande ..... iiijd.

[This is the fourth or fifth poetic effusion on the death of this noble-  
man. We have already introduced the name of David Rowland as the  
translator of the Life of Lazarillo de Tormes, p. 180.]

Rd of Henry Bynnyman, for his lycense for the pryntinge of  
the tryumphante of the grene dragon, made upon the erle of  
pembroke, auctorysshed by lorde of London ..... iiijd.

[A fifth, or (including Turberville's) a sixth production licensed on  
the death of the Earl of Pembroke: why this one should have been  
especially authorized by the Bishop of London we cannot understand.  
The "green dragon" alludes, of course, to the crest of the Herberts.]

Rd of Henry Bynnyman, for his lycense for pryntinge of  
an epitaphe of the erle of pembroke, made by m<sup>r</sup> hewson

[This author has escaped all notice, excepting by Herbert, ii., 992; and  
we are aware of nothing that he has written but this effusion on the death  
of Lord Pembroke. Ritson and other bibliographers make no mention of  
Hewson, or Hughson; and T. Hudson did not become an author until  
fourteen years afterwards.]

1569-70. Rd of Lucas Haryson and george Byshoppe, for thayre lycense for the pryntinge of a boke intituled a short dyscourse of the Cevell warres and laste trubbles in France under Charles the ix<sup>th</sup>, by Jeffray fenton, by my lorde of London ..... vjd.

[This work was printed by H. Bynneman, without date. The name of Geoffrey Fenton has occurred before, p. 164.]

Rd of Wyllm Greffeth, for his lycense for the pryntinge of a gillyflower gentle or swete mary golde, where in the frutes of terannye ys may beholde, by thomas Preston ..... iiijd.

[We have no other trace of this ballad by Preston than such as is afforded by the above entry. The title, no doubt, ought to run—

“A gillyflower gentle or sweet marigold,

Wherein the fruits of tyranny *you* may behold.”

As written by the clerk, it is nonsense: see also p. 216. That Preston was a ballad-writer, as well as a dramatist, we have already established on p. 210.]

Rd of Wyllm Pekerynge, for his lycense for pryntinge of the ende and confession of Thomas Norton and Christofer Norton, Rebelles in Yorkeshyre, w<sup>ch</sup> dyed the xxvij of maye, 1570 ..... iiijd.

[This tract, consisting of seven leaves in verse, was by Sampson Davie, and bears the imprint of William How, who perhaps printed it for Pickering. The two Nortons, as the title-page states, were executed at Tyburn on the day given in the entry. We shall presently meet with another ballad on the same event, licensed to Richard Jones.]

Rd of m<sup>r</sup> Day, for his lycense for pryntinge of the answere to the bull ..... iiijd.

[i.e., to the Pope's bull, which John Felton was subsequently executed for hanging on the gate of the palace of the Bishop of London, on 25th May, 1570. It will be noticed again in various forms: the very next entry is of another answer to the same bull.]

Rd of John Sampson, for his lycense for the pryntinge of ij

ballettes, the one intituled the Replye to the pope's bull, the 1569-70.  
other this strycksy age in coullers brave..... iiijd.

[Day's answer to the bull, in the preceding entry, was perhaps a serious reply in prose. The ballad, "This tricksy age," &c., which Sampson (*i.e.*, Awdelay) entered, and paid nothing for it, seems to have been unconnected in subject with the "reply to the Pope's bull."]

Rd of Thomas Colwell, for his lycense for pryntinge of a  
ballett intituled Revye to Rome, because pope malyparte ys in  
a fume ..... iiijd.

[To *vie* and *revie* were terms at cards, signifying to wager, and to accept  
a wager. Pope Pius V., here called Pope Malipert, was in a fume at the  
detention of Felton, who was supposed to have been employed by him.]

Rd of Henry Kyrham, for his lycense for the pryntinge of a  
ballett intituled a dyscription of norton's in yorke shyre by  
Gybson ..... iiijd.

[This ballad has come down to us in a broadside, with the name of  
William Gibson at the end of it. It was printed, without date, by  
Alexander Lacy (perhaps for Kyrkham) under the following title—"A  
description of the Nortons falcheshod of York shyre, and of his fatall fare-  
well." There were three persons of the name of Gibson versifiers about  
this period—William, author of the ballad in the entry; Thomas, who  
wrote "A breve Cronycle of the Bysshope of Rome's blessing," &c.  
printed by Day, n. d.; and Leonard Gibson, the author of "The Tower  
of Trustinesse," and "L. Gibson's Tantara," in "The Handfull of Pleasant  
Delights," 1584. Anthony Gibson, who translated "A Woman's  
Worth defended against all the Men in the World," &c., 1599, was, of  
course, subsequent to William, Thomas, and Leonard. He is not noticed  
by Ritson or other bibliographers; yet he was a person of some note, and  
groom in ordinary to Queen Elizabeth's chamber: to him Humphrey  
Lowndes dedicated "Love's Complaints. With the Legend of Orpheus  
and Euridice," of which he was the publisher in 1597: see p. 141.]

Rd of Henry Bynnyman, for his lycense for pryntinge of  
a boke intituled a dyscourse and the over moche Crueltye of a  
wydowe towardes a yonge man, &c. ..... iiijd.

[For "and," in this entry, we ought to read either *on* or *of*. The  
book is unknown.]

1569-70. Rd of Henry Kyrham, for his lycense for pryntinge of a ballett intituled of the fygge tre and the grayne of musterseede, taken out of the xiij chapter of saynt luke ..... iiijd.

Rd of Henry Kyrham, for his lycense for the pryntinge of a ballett intituled the xx orders of fooles ..... iiijd.

[We have had before (p. 71) a ballad on the twenty orders of Drabs. Both, had they been preserved, must have been highly curious.]

Rd of Ryc Jonnes, for his lycense for the pryntinge of a ballett intituled sinorex Cania and Sinatus ..... iiijd.

Rd of m<sup>r</sup> Daye, for his lycense for pryntinge of the Recantation of Pasquyn ..... ..... iiijd.

[Only one copy of this rare tract, against Bonner and the Papists, has been preserved: it bears date in 1570, and is called "A recantation of famous Pasquin of Rome." It refers especially to the manner in which the Roman Catholics, after the defeat of the rebels in the North, either fled the country, or "wore the liveries of lords, gentlemen, and lawyers," for the sake of concealment. The initials R. W. are at the end of it, and it contains the subsequent satirical enumeration, in the cant language of the time, of Bonner's friends and supporters in the reign of Queen Mary.

"A wilde roge and a ruffeler,  
A paylard and a proud pedler,  
A tame roge and a tynker,  
An Abraham man and a frater,  
A Jackman and a Patrico,  
A whipjack and a kitchinco,  
A dell and an antemorte," &c.

These terms (long afterwards employed) had been brought into use very much by the popularity of Harman's "Caveat or Warning for Common Cursetors," 1567, and works of the same character.]

Rd of Ryc Jonnes, for his lycense for pryntinge of a ballett intituled the severall confessions of Thomas Norton and christofer Norton ..... iiijd.

[On p. 222, a publication of a similar kind is entered to Pickering.

The full title of this extant production is as follows—"The several confessions of Thomas Norton and Christopher Norton, two of the Northern rebels, who suffered at Tyburn, and were drawn, hanged, and quartered for treason, May 27." It was printed by William How for Richard Jones.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the viij blesynges of christe taken out of the v chapter of saynte mathewes gospell ... ..... iiijd.

Rd of John Sampson, for his lycense for the pryntinge of a shorte expostulation of madame popery to hyr chapelayne m<sup>r</sup> Bankes ..... iiijd.

[A clergyman of the name of Thomas Bankes in 1571 preached a sermon against "malignity, malice, and unmercifulness," but it does not seem to have been printed until 1586 — Herbert, ii., 1173. The "Mr. Bankes" of the entry might or might not be the same man.]

Rd of peter fryshe, for his lycense for the pryntinge of a ballett intituled home ys homelye be yt never so ill ... ..... iiijd.

[The proverb now is "home is still home, be it never so homely."]

Rd of peter fryshe, for his lycense for the pryntinge of a ballett intituled a songe of peters delyveraunce out of herodes handes, by Granger ..... iiijd.

[Granger, if we are so to take it, is a new name in our poetical bibliography; but it seems not unlikely that it was miswritten by the clerk for Grange, who in 1577 published "The golden Aphroditis," &c., "penned by John Grange, gentleman."] [

Rd of Wyllm pekerynge, for his lycense for pryntinge of a ballett intituled the xj<sup>th</sup> and xij<sup>th</sup> chapters of the ij<sup>de</sup> boke of kynges ..... iiijd.

Rd of Ryc. Jonnes, for his lycense for pryntinge of the moste famous history of ij spaneshe lovers ..... iiijd.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a cavyat for occupyers ..... [no sum.]

[For the double sense of the word "occupy," which may be here

1569-70. intended, see Collier's Shakespeare, iv., 384. "Occupiers" and *drabs* must have been nearly synonymous.]

Rd of John Arnolde, for his lyicense for the pryntinge of a ballett intituled the Revenge a Woman of grece toke of hym that slewe hyr husbounde ..... iiijd.

Rd of James Robertes, for his lyicense for pryntinge of a ballett intituled no man coulde gett a talanta by Runnyng iiijd.

[Of course on the story of Atalanta. We have before had "The golden Apple" licensed to Pickering: see p. 184.]

Rd of James Robertes, for his lyicense for the pryntinge of a ballett intituled the papestes in no wyse the truth can abyde ..... iiijd.

Rd of James Robertes, for his lyicense for the pryntinge of a ballett intituled the death of Lucryssie ..... iiijd.

[Malone (following Warton, Hist. Engl. Poetry, iv., 241) gives the date of this entry of an early ballad on the "Rape of Lucrece" 1569, instead of 1570, but the error is of little import. We have already had (p. 182) an entry of a ballad called "The grevous complaint of Lucrece."]

Rd of James Robertes, for his lyicense for the pryntinge of a ballett intituled of the ij kynges of egypte ..... iiijd.

Rd of Henry Kyrham, for his lyicense for the pryntinge of a ballett intituled the prayse of the Rose and the marygolde ..... iiijd.

[On p. 246, Griffith had a license for "the prayse of the marygolde." See also Preston's ballad entered on p. 222.]

Rd of Ryc Jonnes, for his lyicense for the pryntinge of a ballett intituled a manyfest or a playne dyscourse of a hole packefull of popysshe knavery ..... iiijd.

Rd of Ryc Jonnes, for his lyicense for the pryntinge of a ballett intituled the vj<sup>th</sup> chapter of saynt mathewe that we shulde not be carefull of worldly vanytes ..... iiijd.

Rd of Thomas Colwell, for his lyicense for the pryntinge of a ballett intituled the treasure of frynshipp ..... iiijd.

Rd of Thomas Colwell, for his lyicense for the pryntinge of 1569-70.  
a ballett intituled ij faythfull fryndes beyng both in love with  
one Lady ..... iiijd.

[There are several stories to which this general title might apply; but the entry relates to a narrative poem, of which only one copy has been preserved, under the following title—"The pityfull Historie of two loving Italians, Gaulfrido and Barnardo le vayne: which arived in the countrey of Grece, in the time of the noble Emperoure Vaspasian." It professes to have been "translated out of Italian into Englishe meeter by John Drout of Thavis Inne, Gentleman," and it was printed, not by Colwell, who entered it above, but by Henry Binneman, with the date of 1570. The "one Lady," with whom the "two faithful friends" are in love, is called Charina, and the description of her personal charms may be extracted as a specimen of the author's style and powers.

"His daughter fayre Charina, whome  
they loved as their lyfe,  
Who dyd surmount the virgins all  
that ever was in Greece:  
I thinke the goddes never made  
a fayre or trimmer peece.  
They could not—why? bycause the moulde  
(whiche was with them so rare)  
Them selves had lost, when first they made  
hir rosiall colour fayre,  
Hir princely corps, hir shoulders twayne,  
hir stature long and tall.  
Hir little head adorned was,  
whiche overlooketh all,  
With gorgious knackes of value greate:  
hir fingers to depaynt,  
Apelles ours, or Xeuxes good  
she woulde make for to faynt  
The better of them bothe, if that  
they were on earth alyve,  
This to be done in every poynt  
mans witte can not contrive.

1569-70.

What though he tooke in hand to make  
 dame Venus in her plight,  
 Yet durste he not set to his hande  
 with pensill for to wright,  
 Or paynte at large this sumptuous dame  
 whome every one dooth vewe:  
 Nay, if he shoulde, he myght perchaunce  
 his hastinesse soone rewe.  
 He woulde bee rapt in amours then,  
 farre further with this dame,  
 Than ever he with Venus was,  
 if I may tell you playne."

The rival friends dance with the lady, and it is worth while to note that although Drout asserts that he translated his story from the Italian, he introduces the names of two well-known English tunes—

"Then Robinhood was called for,  
 and Malkin ere they went."

"Malkin" must have been the tune to which "Mawkin was a country Maid" was sung, a moralization of which is entered on p. 85 of our volume. On account of its rarity, its early date, and the peculiarity of its structure, the Editor printed twenty-five copies of Drout's unique poem a few years ago.]

Rd of Alexandre lacy, for his lyicense for pryntinge of a ballett intituled the Rewarde of Rebellion by example of Schimon ..... iiijd.

[If this ballad had been an example of the reward of treachery instead of rebellion, we should have thought that *Sinon* was intended by "Schimon."]

Rd of Thomas Colwell, for his lyicense for pryntinge of a ballett intituled a mery mylde may wherein ys insiphered how all thynges decaye ..... ..... iiijd.

[For "insiphered" we are most likely to read *deciphered*. In "The Paradise of Dainty Devices," 1576, is a poem by R. Edwards, in praise of May, but it seems unlikely that it was intended here.]

Rd of Wyllm greffeth, for his lycense for pryntinge of a 1569-70.  
ballett intituled Lantern and Candle lyghte ..... iiiij<sup>d</sup>.

[This production, whatever it might be, preceded Dekker's tract with the same title by about forty years: how much the latter author was indebted to the earlier cannot be known, as no such work, printed or published by Griffith, has come down to us. The preceding entry has never attracted attention, and until now it was unknown that Dekker had adopted the title of a ballad or tract which had been popular in his childhood: Dekker calls his production "Lanthorne and Candle-light, or the Bell-mans second Nights-walke," &c., and it was at least twice printed in 1609. The reason why he calls it "the Bell mans *second* Night's walke" is, that it was, in truth, a second part of his "Belman of London, bringing to light the most notorious villanies that are now practised in the Kingdome," &c. 1608. It is very possible that Griffith's "Lantern and Candle light" was merely a Belman's Song, of which a "moralization" exists in MS. Addit., Brit. Mus., No. 15,225, beginning—

"From sluggishe sleepe and slumber,  
good Christians all arise,  
For Christ his sake, I pray you,  
lift up your drowsie eies.  
The night of shame and sorrow  
is partynge cleane away;  
God give you all good morrowe,  
and send you happie day."

After treating the subject very religiously, we come to the following stanza in the same strain.

"Thus, with my bell and lantorne,  
I bid you all farewell;  
And keep in your remembrance  
The sounding of my bell,  
Least that with sinne and sorrowe  
you doe your selves distroy.  
God give you all good morrowe,  
And send you happie joy."

We suspect "happie joy" to be a corruption, of which there are certainly others, that have crept into the ballad from transcription. In

1669-70. the copy in the Museum the ballad ends with a prayer for King James: in another copy, in private hands, it ends with a prayer for Elizabeth, which, no doubt, was its original form; but those who copied, or reprinted ballads, were in the habit of altering them, in this respect and others, to suit the particular time.]

Rd of Wyllm greffeth, for his lycense for the pryntinge of a balett intituled the hunte ys up, &c. .... iiijd.

[Nothing is here said to enable us to decide whether this was "King Henry's Hunt is up," p. 129, "The new hunt is up," or, possibly, "The Hunt is up moralized," p. 130.]

Rd of Wyllm greffeth, for his lycense for the pryntinge of a balett intituled taken nappyng as mosse tooke his meare ..... iiijd.

[A ballad founded upon a not yet forgotten proverb: who Mosse was that thus took his mare napping has never been ascertained. The proverb is in the collection by John Heywood, published in most editions of his works.]

Rd of Ryc Watkyns, for his lycense for pryntinge of a boke intituled the popyshe kyngdom ..... iiijd.

[This well known translation, by Barnaby Googe, from the Latin of Naogeorgus, under the title of "The popishe kingdome or reigne of Ante-christ" was printed by Henry Denham for Richard Watkins with the date of 1570.]

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REPORT OF THE COUNCIL  
OF  
THE SHAKESPEARE SOCIETY  
TO THE  
SEVENTH ANNUAL MEETING OF THE MEMBERS,  
HELD ON  
THE 26TH APRIL, 1848,  
AT THE ROOMS OF THE ROYAL SOCIETY OF LITERATURE, NO. 4,  
ST. MARTIN'S PLACE, TRAFALGAR SQUARE, LONDON.

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The Council, in submitting their Seventh Annual Report, wish to take a short retrospect of what the Society has accomplished during the seven years it has existed.

The object of the Shakespeare Society, it was stated in an early Prospectus inviting subscriptions, "is to print and distribute books illustrative of Shakespeare and the literature of his time;" and the advantages to be derived from belonging to the Society, it was stated on the same occasion, "are the procuring of valuable and interesting works at cost price, which, if published in the usual mode, could not be purchased for three times the amount; and also the preserving and circulating rare works, which, when thus printed, are preserved from total destruction or oblivion."

The Society has already issued thirty-seven volumes, and has expended thereupon nearly four thousand pounds. In illustration of the very early state of our drama, there are two volumes of the Chester Plays, a curious collection of Dramas, founded upon Scriptural subjects, and formerly represented by

the Trades of Chester at Whitsuntide ; the volume of Coventry Plays, an equally curious collection of Dramas, formerly represented at Coventry on the Feast of Corpus Christi ; and the volume of "Extracts from the Accounts of the Revels at Court in the reign of Queen Elizabeth," from the original office-books of the Masters and Yeomen. The plays printed by the Society include Shakespeare's "King Henry IV.," from the only known contemporary manuscript of any of his Plays ; a careful reprint of the first and rare edition of "The Merry Wives of Windsor," printed in 1602, differing materially from the after copies, and thought by some to be the poet's first sketch of his famous comedy ; a third publication is an equally careful reprint of the very rare play of "The True Tragedie of Richard III.," printed in 1594, three years before the publication of Shakespeare's play upon the same subject ; a fourth (and quite as carefully executed) is a reprint of the rare old quarto, "A Pleasant Conceited History, called The Taming of a Shrew," upon which Shakespeare founded his comedy of the same name ; a fifth issue, of the same character, was a copy of "Timon," a play of Shakespeare's age, first printed by the Shakespeare Society from a MS. in the possession of Mr. Dyce ; and a sixth, also edited by Mr. Dyce, was the playhouse manuscript of "Sir Thomas More," composed about 1590, and preserved in the Harleian Collection in the British Museum. The first English Comedy, "Ralph Roister Doister," and the first English Tragedy, "Gorboduc," were included in one volume, recently issued under the editorship of Mr. Durrant Cooper.

It is well known that the Council have long entertained a hope that the funds of the Society would enable them to put forward from time to time accurate and annotated reprints of the plays and poems of Thomas Heywood and Thomas Dekker, with the view of forming hereafter a complete collection of their works ; and the Society, notwithstanding its limited means, has already been enabled to print four of Heywood, viz:—

"The First and Second Parts of Edward IV.;" "The Fair Maid of the Exchange" and "Fortune by Land and Sea," and one by Dekker, entitled, in the black letter edition from which it is reprinted, "The Pleasant Comedie of Patient Grissill." To enable the Council to carry into effect their intentions in this matter—and, what is more, the wishes of many members who have urged such a course upon them—the Council recommend the formation of a supplemental fund for the purpose, to be called the "Heywood and Dekker Fund," the subscription to which will be ten shillings annually, the Fund to be kept separate, and only Members of the Society who subscribe to be entitled to the supplemental publications.

Should this recommendation meet the approbation of the Members, the editions will be commenced as soon as a hundred subscribers to the extra fund have been obtained, and under regulations to be submitted hereafter.

Among the other reprints of the Society, the Council would refer more particularly to books of great rarity and of a very entertaining character, which cannot be had, unless at very high prices in the original editions, and some of which cannot be procured at all. There are few of our early jest-books more diverting than "The Jests of Richard Tarleton," the famous Clown, the reprint of which Mr. Halliwell superintended; "A Nest of Ninnies," by Robert Armin, one of Shakespeare's fellow-actors, is another amusing publication of the period, also reprinted by this Society; while the far-famed "Conversations of Ben Jonson with Drummond of Hawthornden" cannot be had in a complete shape, unless in the valuable volume which Mr. David Laing so kindly undertook at the request of the Council. Other publications, of the same stamp and importance, are Nash's "Pierce Penilesse his supplication to the Devill," (one of the best of his works); "Riche his Farewell to Militarie Profession," to which Shakespeare went for a portion of his "Twelfth Night;" and "Gosson's Attack on the Stage," and Heywood's defence of it—so material in enabling

the student of our literature to appreciate the position of the drama and its appliances when Shakespeare wrote.

Among the many publications for which the members and the public at large are indebted to the Director of the Shakespeare Society, the Council refer with pleasure and satisfaction to the invaluable publication of Henslowe's Diary (so imperfectly printed and understood by Malone); the important Life of Henslowe's son-in-law, "famous Ned Alleyn," the rival of Burbage; and the volume of Lives of the Performers, enumerated in the folio of 1623 as "the principall actors in all these Playes," a most curious volume, displaying much successful research in the field which Malone and Chalmers were thought to have exhausted.

The Council cannot overlook in an enumeration of this kind the three volumes of the Shakespeare Society's Papers, a miscellany of communications illustrative of our early drama and stage, none of which by themselves would be of sufficient length and importance to form a separate publication. The Council would wish to urge on Members the value and importance of a miscellany of this description, and to invite contributions, however short, so that they detail facts, and refer to the sources from whence they are derived.

The following volumes have been distributed to each member on account of his subscription for the year ending 31 December, 1847.

1. RALPH ROISTER DOISTER and GORBODUC.
2. Part 2 of THE CHESTER WHITSUN PLAYS, completing the publication.
3. Vol. III. of THE SHAKESPEARE SOCIETY'S PAPERS.

The Council explained in their previous Reports that the resources of the Society had been somewhat heavily drawn upon by the expenses attending the publication of Henslowe's Diary, and the Lives of the Contemporary Performers in Shakespeare's Plays. By giving very liberally (and to good

purpose they are willing to think) in previous years, they were obliged to give more sparingly for the year following. This deficiency will, however, be made up in the course, it is thought, of the present year.

The following publication has been issued to Members who have paid their subscription due on the 1st of January last :

THE MORAL PLAY OF WIT AND SCIENCE, and EARLY POETICAL MISCELLANIES, from an Unpublished MS. Edited by J. O. HALLIWELL, Esq.

and the next issue to the Society will be

INIGO JONES'S DESIGNS FOR MASQUES AT COURT, now first Engraved from the Original Drawings in the possession of his Grace the Duke of Devonshire. Edited by J. R. PLANCHÉ and J. PAYNE COLLIER, with a new Life of INIGO JONES, by PETER CUNNINGHAM.

This work has been delayed much longer than was expected, owing partly to Mr. Planché's numerous avocations, and partly to the new materials for the Life, which have been necessarily enlarged and altered, while they have added to the value of Mr. Cunningham's labours.

The Inigo Jones will be followed in the course of the present year by a work, already in the press, though not announced in any previous publication, entitled "Extracts from the Entries in the Stationers' Registers relative to Plays, Ballads, and our Popular Literature, with notes and illustrations by J. Payne Collier, Esq., Director of the Shakespeare Society." It is well known that the Registers have hitherto been but very imperfectly examined, and that the few entries printed by Warton, Malone, and Chalmers abound with inaccuracies. Mr. Collier has transcribed the whole of the entries with his own hand, and has annotated them with all his accustomed care.

The other works in the press, and in various stages of progress, are the following :—

1. Vol. IV. of THE SHAKESPEARE SOCIETY'S PAPERS: being a Mis-

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cellany of Contributions illustrative of the Dramas and Literature of the Shakesperean Era. To be continued.

2. A SELECTION FROM THE NOTES WRITTEN BY WILLIAM OLDYS, IN HIS COPY OF LANGBAINE'S LIVES OF THE DRAMATIC POETS, now in the British Museum. To be edited by PETER CUNNINGHAM, Esq.

3. NOTICES OF SHAKESPEARE AND HIS WORKS, from the earliest period to the publication of the "Theatrum Poetarum," in 1675; with memoranda, drawn from other sources, on his personal and literary history. By BOLTON CORNEY, Esq.

4. WHEN YOU SEE ME YOU KNOW ME, a historical play on events of the reign of Henry VIII. (perhaps anterior to that of Shakespeare) by SAMUEL ROWLEY. From the first edition in 1605, collated with the reimpression of 1632. To be edited by W. D. COOPER, Esq., F.S.A.

5. A Volume of BALLADS UPON WHICH OLD PLAYS WERE FOUNDED, OR WHICH WERE FOUNDED UPON OLD PLAYS; including all those employed by Shakespeare, and many others in the Roxburghe Collection now deposited in the British Museum. To be edited by J. PAYNE COLLIER, Esq., F.S.A.

6. THE JOURNAL OF A BARRISTER OF THE NAME OF MANNINGHAM, for the years 1600, 1601, and 1602; containing Anecdotes of Shakespeare, Ben Jonson, Marston, Spenser, Sir W. Raleigh, Sir John Davys, &c. To be edited from the MS. in the British Museum, by THOMAS WRIGHT, Esq., F.S.A., Correspondent of the Institute of France, &c.

The works in the hands of the Council, or of the different Editors, which will be brought out at intervals, according to the condition of the Funds of the Society, are these:—

1. A volume of the Names, Lives, and Characters of the original Actors in the Plays of MARLOWE, GREENE, PEELE, LODGE, NASH, BEN JONSON, BEAUMONT AND FLETCHER, CHAPMAN, DEKKER, WEBSTER, HEYWOOD, MIDDLETON, MASSINGER, FORD, &c., alphabetically arranged. By J. PAYNE COLLIER, Esq., F.S.A., etc.

2. A COLLECTION OF THE DOCUMENTS which have reference to the Events of Shakespeare's Life. The Will to be edited by Sir FREDERICK MADDEN, F.R.S., F.S.A., Keeper of the MSS. in the British Museum, with Facsimiles of the Signatures. The Marriage Licence,

transcripts from the Registers at Stratford-upon-Avon, and other Documents, to be edited by JOHN BRUCE, Esq., F.S.A.

3. AN ESSAY ON THE MADNESS OF SOME OF SHAKESPEARE'S PRINCIPAL CHARACTERS, illustrated by examples ancient and modern, with a view to show their peculiar characteristics, and exact truth to nature. By FORBES WINSLOW, Esq., M.D.

4. FUNEBRIA FLORÆ. The Downfal of May-Games, &c.: an attack upon popular amusements. By THOMAS HALL, B.D. 1660, 4to. To be edited by W. TURNBULL, Esq., of Edinburgh, F.S.A., &c.

5. THE MIRROR OF MONSTERS: an attack upon theatrical performances in 1587 by WILLIAM RANKINS, who afterwards became a Dramatic Poet, and the author of Satires, &c., printed in 1596.

6. TRANSLATIONS OF TWO ITALIAN COMEDIES, GL' INGANNU AND GL' INGANNTI, the plots of which bear a strong resemblance to Shakespeare's Twelfth Night. By GEORGE MACIRONE, Esq.

7. A TRANSLATION OF ECHTERMEYER'S INTRODUCTION TO THE "QUELLEN DER SHAKESPEARE," containing an account of the sources of the Plots of Shakespeare's Plays.

8. THE DEFENCE OF PLAYS AND PLAYERS, by THOMAS LODGE, being an answer to Stephen Gosson's School of Abuse, 1579. Printed without date; and without title-page, in consequence of the condemnation of it by the public authorities.

9. The ALARUM AGAINST USURERS. By THOMAS LODGE, containing a reply to Stephen Gosson's "Ephemerides of Phialo." From the edition of 1584, 4to., in the Bodleian Library.

10. PASQUIL'S JESTS, mixed with Mother Bunch's Merriments Whereunto is added a dozen of Gulls. Pretty and pleasant to drive away the tediousness of a Winter's Evening. From the earliest edition of 1604, compared with several later impressions.

11. A PLAY ON THE STORY OF ROMEO AND JULIET, from an inedited MS. in Latin, of the time of Queen Elizabeth. By J. O. HALLIWELL, Esq., F.R.S.

Interested as the Shakespeare Society must necessarily be in everything connected with the name of the great poet whose life and works their labours are designed to illustrate, the Council take the present opportunity of congratulating their

fellow Members on the recent purchase by public subscription of Shakespeare's House at Stratford-upon-Avon. The sum that was given for this very interesting property, hallowed as it is with so many increasing associations, has been called large: the Council, however, are not of this opinion, and are pleased to think that the property has been secured to the nation; and that many of the Members of this Society, including its noble President, the Earl of Ellesmere, the Director, the Treasurer, and the Secretary, have taken an active part in its purchase and preservation. The Council has also contributed £25 from the Funds of the Society towards the purchase-money: and for this appropriation of a small part of the sum at their disposal the Council ask the approval of the general body of the Members.

*By order of the Council,*

**ELLESMORE, President.**

**F. G. TOMLINS, Secretary.**

## REPORT OF THE AUDITORS.

We, the Auditors appointed to audit the Receipts and Expenditure of the Shakespeare Society, certify that the Treasurer has exhibited to us his Accounts from the 18th of April, 1847, to the 18th of April, 1848; that we have examined the same, together with the vouchers in support thereof, and find the whole Account correct and satisfactory.

And we further report that the following is a correct Abstract of the Receipts and Expenditure of the Society for the above period.

RECEIPTS.		PAYMENTS.	
	£ s. d.		£ s. d.
Balance on the 18th April, 1847, as per Report of Auditors . . . . .	252 15 2	To Mr. Shoberl, Jun., for Printing . . . . .	175 15 0
New and Arrear Subscriptions for the years 1844, 1845, and 1846 . . . . .	16 0 0	Bonsor and Co., for Paper . . . . .	70 0 0
New and Arrear Subscriptions for 1847 . . . . .	65 0 0	Westley and Clarke, for Binding . . . . .	32 4 1
Subscriptions for the Current year . . . . .	161 0 0	Subscription to the Fund for the Purchase and Preservation of Shakespeare's house . . . . .	25 0 0
		To the Secretary . . . . .	52 10 0
		To the Royal Society of Literature, for One Year's use of their Council Room to 15th December, 1847 . . . . .	12 0 0
		To Mr. Rodd, the Society's Agent, for the delivery of Books, &c. . . . .	17 10 0
		To Mr. Roberts . . . . .	5 5 0
		Transcripts, &c. . . . .	4 9 0
		Advertising, Postage, &c. . . . .	13 13 4
		Treasurer's Expenses and other Expenses incurred by Local Agents—including a Gratuity to the Doorkeeper of the Royal Society of Literature. . . . .	8 10 0
			416 16 5
		Balance . . . . .	77 18 9
	494 15 2		494 15 2

And we the Auditors further report that over and above the present balance of £77 18s. 9d. there still remain outstanding certain subscriptions of Members whose names are included in the printed lists of the Society; that active steps, as the Treasurer informs us, are now being taken to reduce this arrear with every prospect of complete success.

We have also to report that part of Mr. Shoberl's bill for printing in the past year is still unpaid, as is the bill of Messrs. Bonsor and Co. for paper supplied to the Society during the same period.

SWYNFEN JERVIS.  
LEWIS POCOCK.

20th April, 1848.

**ANNUAL MEETING, 26th APRIL, 1848.**

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The Report of the Council and the Report of the Auditors having been read, the following Resolutions were passed:—

**RESOLUTION I.** That the Report of the Council for the past year be received and printed, and that the thanks of the Society be given to the Council for their services.

**RESOLUTION II.** That the best thanks of the Shakespeare Society are due to the Members of the Council for their representing the wishes of the general body of Subscribers in giving from the Funds of the Society the sum of £25 towards the Fund now raising for the Purchase and Preservation of Shakespeare's House.

**RESOLUTION III.** That the Report of the Auditors be received and printed, and that the thanks of the Society be given to them for their services.

**RESOLUTION IV.** That the thanks of the Society be given to the Editors of the various books issued during the past year: viz., to Thomas Wright, Esq., for the Second and concluding volume of "The Chester Plays;" to John Payne Collier, Esq., for editing and supervising the Third volume of "The Society's Papers"—and to the various contributors thereto; and to James Orchard Halliwell, Esq., for "The Moral Play of Wit and Science."

**RESOLUTION V.** That the thanks of the Society be given to the Director, and Treasurer, and Secretary, for their services.

JAMES HEYWOOD, ESQ., M.P., F.R.S., F.S.A., SIR E. BULWER LYTTON, BART., J. H. MARKLAND, ESQ., F.R.S., F.S.A., WILLIAM J. THOMS, ESQ., F.S.A., AND THOMAS WRIGHT, ESQ., F.S.A., retiring from the Council in compliance with Law IX., the vacancies were filled up by the unanimous election of

THE REV. ALEXANDER DYCE.

HENRY HALLAM, ESQ., F.R.S.

CHARLES KNIGHT, ESQ.

THE REV. H. H. MILMAN, F.R.S.

SIR GEORGE ROSE, F. R. S.

The remaining Members of the Council were re-elected.

The following Members were also elected Auditors for the year ending 26th of April, 1849.

GEORGE L. CRAIK, ESQ.

FREDERICK OUVRY, ESQ., F.R.S.

P. N. TOMLINS, ESQ.

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AGENT TO THE SOCIETY,

Mr. THOMAS RODD, 9, Great Newport Street, Long Acre, London, who is empowered to receive Subscriptions, and to whom all letters relative to the delivery of the books must be addressed.

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\* \* \* *The Subscription to the Society is £1 per annum, payable in advance on the 1st January in each year, which entitles the Subscriber to all the books published in the year for which the subscription is made.*

Frederick Shoberl, Junior, Printer to His Royal Highness Prince Albert,  
51, Rupert Street, Haymarket, London.









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